

THE MUSICAL TIMES

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Gott in der Höh sei Ehr," Bach (Peters, Vol. 6, p. 12) (Novello & Co.);
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JOHN HARRISON.

The *Standard* says: "One of the notable successes of the afternoon was won by Mr. John Harrison, the tenor who is steadily making his way to the front rank of vocalists. Mr. Harrison puts a great amount of work into his singing without in the least resorting to undue force or exaggeration. He has attained the art of knowing his limitations, with the result that he never attempts a note beyond the compass of his natural voice."

JOHN HARRISON.

The *Star* says: "Another feature of interest was the second appearance of Mr. John Harrison, the new tenor, who made such a successful debut recently. His success was again very marked. The sympathetic quality of his voice, his admirable production, his perfect enunciation, and his spontaneous expression seem to point to an exceptionally brilliant future. Songs like 'Come into the garden, Maud' and Adams's 'Nirvana' make no great demands on interpretative ability; it can only be said that his interpretations were quite artistic. He is to be heard in the summer at the Strauss Festival."

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The *Daily Express* says: "Mr. John Harrison is the possessor of a beautiful voice, which has changed from baritone into tenor. His success was emphatic. He achieved quite a triumph with his second song, 'Come into the garden, Maud.' His voice is beautifully clear, he sings naturally, and is undoubtedly a great acquisition to our list of tenors."

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The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1903, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1903.

J. EDWARD STREET, Hon. Secretary.
Caterham, Surrey, April 1, 1903.

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November 11, 1902.

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Extract from the *Liverpool Courier*, November 12, 1902.

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BIRMINGHAM CHAMBER CONCERT.

Extract from the *Birmingham Daily Mail*, December 18, 1902.

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Extract from the *Birmingham Post*, December 18, 1902.

"The singer's success could only be described as brilliant; no weaker term would be adequate. Miss Wormald is the most brilliant singer we have heard in the Masonic Hall for a very long time. Her shaker, her chromatic scales, and the bell-like purity of her upper notes were altogether remarkable."

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1903.

ADOLPH BRODSKY.

Russia has supplied us with composers not a few, of whom Tschaikovsky may be regarded as the chief creative musician in the land of the Czar. Instrumental performers of repute have hailed from the same region, with Anton Rubinstein at their head. Other famous knights of the pianoforte are Godovsky, Pachmann, Rachmaninoff, Sapelnikoff, Siloti, Slivinski, and, of the fair sex, Madame Essipoff. If Russia cannot claim so extensive an output in regard to eminent violinists, she may be proud of her son who forms the subject of this Biographical Sketch.

Adolph Brodsky was born at Taganrog, a port on the north shore of the sea of Azov, March 21, 1851. 'Taganrog is noted for two things,' he laughingly says, 'the deathplace of Alexander I. and the birthplace of Adolph Brodsky.' His grandfather and father were both amateur fiddlers. At the age of three he showed signs of a great fondness for music by singing many of the folk-songs of his native country; at the age of four he taught himself to play some of these native melodies on a toy fiddle, the gift of his father. He received his first lessons at the age of five, his teacher being a soldier, but the brilliant little pupil soon outshone his military master in technical tactics. The next instructor of Master Adolph played dances and drank! 'Once he tried to kill me,' he says, 'and I was taken away from him.' Lancetti, teacher No. 3, was a true artist and a humorist. He had a penchant for playing 'funny tunes' on his famous Strad. 'He would play a farmyard piece—cocks crowing, hens flapping their wings, and introducing the oddest sounds.'

Adolph, at the age of seven, went to a new teacher, in whose house he lived. This professor was wont to leave the little fellow locked in the house without food, so that he sometimes suffered from hunger. On one occasion the providential discovery of a sack of potatoes saved the boy from actual starvation. 'My master gave a public concert,' says Dr. Brodsky, 'at which I played. It cleared 500 roubles, but my teacher ran away with the money and left me as an asset to his creditors.'

As a boy aged nine, Adolph Brodsky gave his first concert at Odessa. His performances on that occasion were of such high merit that they enlisted the practical sympathy of a wealthy citizen, who sent the young violinist to study at Vienna. In the year 1860 he entered the Conservatoire, and became a pupil of the famous Joseph Hellmesberger. This great teacher took a deep interest in his gifted pupil, and allowed

the *Wunderkind* to play at many concerts in Vienna, and finally admitted him into his own celebrated quartet, then in the height of its popularity, the personnel being Hellmesberger, Brodsky, Bachrich, and Popper. At Vienna he first met his friend Hans Richter, then a fair youth of eighteen, like himself a student at the Conservatoire. He was the first horn player in the Imperial Orchestra; 'but,' adds Dr. Brodsky, 'he was an all-round musician, for I remember a performance of the "Tannhäuser" overture when Richter played three instruments at the same time—the horn, the cymbals, and the triangle! At a charity concert given in Vienna, young Brodsky played Ernst's famous Elegy. At the close of the performance a portly gentleman of forty years of age came to the player to express his admiration of the Elegy, with the request to be taken as a pupil. The would-be pupil had never handled a violin, and when Brodsky told him he must spend three weeks in learning to hold the instrument, he replied 'Oh, no; I would like to play the Elegy by Ernst at once.' The end was 'We did not come to terms.' Another pupil could only come for his lessons early in the morning, therefore in the cold winter months it was arranged that the teacher should remain in bed and give the lessons from between the sheets after the pupil had lighted the fire.

During his sojourn in Vienna Dr. Brodsky became a member of the Imperial Orchestra. But before joining this splendid organization, he used very often to play gratuitously at the Burgtheater as a deputy violinist that he might see the plays of Shakespeare. 'My great love of Shakespeare's works,' he says, 'dates from that time, and I am always reading some of them. Moreover, I greatly enlarged my range of interests, and I look back on these experiences in my young days as an important factor in my artistic development.'

After a residence of ten years in Vienna he made a tour in his native land from 1870-74. With two other artists he gave concerts with great success all over Russia, the itinerary extending as far as Tiflis in the Caucasus and Baku on the Caspian. He subsequently settled at Moscow in order to come under the influence of Ferdinand Laub, whom he regarded as one of the greatest of violinists. He was never a pupil of Laub as is stated in some biographical notices, though Dr. Brodsky states that Laub had a greater influence upon the formation of his own individual style than even Hellmesberger himself, and here he remarks on the great value of observation in the equipment of the artist. 'I think it would be better for young violinists nowadays,' he says, 'if they were less critical and more inclined to see the good points in this or that player, and to profit thereby. One artist may phrase a passage in one way, and another in a different manner, and there is much to be learnt in executive attainment from this comparative study.' He accepted the post of a violin professor at the Moscow Conservatorium,

starting at the bottom of the ladder by teaching the very beginners. There he remained four years—1874-78.

Kieff was the next scene of Dr. Brodsky's work. He conducted the Kieff Symphony Society from 1878-80. In the latter year he married Anna Skadovsky, the daughter of a Russian nobleman who owns estates in South Russia. Then he started on his great tour lasting three years, 1880-83, giving recitals and playing as soloist at the great orchestral concerts in Austria, Germany and England. At Vienna he played Tschaikovsky's Violin Concerto, dedicated to him by the composer; he had practised it for a whole year! But he had the greatest difficulty in being allowed to play it, as there was a curious old custom in Vienna which permitted the players in the Orchestra to be the judges of what new compositions were to be performed! Dr. Richter—then conductor of the Vienna Orchestra—told him that he could not arrange to have the concerto performed unless the orchestra agreed. Thereupon Brodsky played the Tschaikovsky concerto to the band, who said: 'Yes, it's all very fine and you play it very well, but—play something else!' He agreed to 'play something else'; but a few days before the concert he went to Richter and said that unless he was allowed to play the Tschaikovsky concerto he would not play at all! This determination made him master of the situation, and he had his own way. It was in this work that Dr. Brodsky made his first appearance in England at the Richter concert, St. James's Hall, London, May 8, 1882.

His performances at one of the famous Gewandhaus Concerts led to his being invited to become chief professor of the violin at the Leipzig Conservatorium—the most classical violin school in Europe. Here he remained for eight years (1883-91). Among his most distinguished pupils at Leipzig may be mentioned Felix Berber, leader of the Gewandhaus Orchestra, Alfred Krasselt, leader of the Weimar Orchestra, Alexander Fiedemann, professor at the Odessa Conservatoire, Miss Edith Robinson, and others. It was during the Leipzig period that the celebrated Brodsky Quartet was formed—the original players being Brodsky, Becker, Nováček, and Klengel.

In 1891, to the great regret of Leipzig, Dr. Brodsky accepted a very remunerative offer made by Mr. Damrosch to play in concerts all over the United States. This engagement, with New York as headquarters, covered the period 1891-94. He then returned to Europe with the determination not to accept any further permanent post. But the late Sir Charles Hallé had his eye upon the gifted Russian violinist, with the result that Brodsky settled at Manchester in 1895 as chief professor of the violin at the Royal Manchester College of Music and leader of the Hallé Orchestra. Three weeks after he had entered upon his duties at Cottonopolis, Sir Charles Hallé, Principal of the Royal Manchester

College of Music, died (October 25, 1895), and Adolph Brodsky reigned in his stead.

The Royal Manchester College of Music was opened October 3, 1893, in a building situated in Ducie Street, London Road, the gift of Mr. Charles E. Lees, of Oldham, the first Treasurer of the College. The students then numbered seventy-eight, drawn from six different counties; at the present time there are between 160 and 170, from a large district in and around Manchester, who are studying the art. Dr. Brodsky makes an ideal Principal. Resourceful, free from fads, broad-minded, a thorough musician who can appreciate all that is good, and an executive artist of the highest rank, he is the right man in the right place. He is the chief teacher of the violin, and conducts the orchestral class. For the last four years the students have given concert performances of the following operas: 'Figaro,' 'Fidelio,' 'Don Juan,' and the 'Merry Wives of Windsor.'

Dr. Brodsky is a very kind-hearted man. In 1896 he inaugurated the Brodsky Quartet Concerts in Manchester, his colleagues being Messrs. Rawdon Briggs, Simon Speelman, and Carl Fuchs. The proceeds of these interesting concerts of chamber music are devoted to the Students' Sustentation Fund of the Royal Manchester College of Music, whereby students of limited means are considerably helped in the payment of fees. The receipts have been as follow:—

				£	s.	d.
First year	1896-97	..	..	58	19	0
Second	.. 1897-98	..	..	98	2	9
Third	.. 1898-99	..	..	82	19	11
Fourth	.. 1899-1900	..	..	89	5	5
Fifth	.. 1900-01	..	..	101	14	7
Sixth	.. 1901-02	..	..	113	19	1
Seventh	.. 1902-03	..	..	148	19	8

The music performed at these chamber concerts consists of three instrumental concerted pieces—vocal and instrumental soloists, however eminent, would be regarded as trespassers. The subscription for the season of six concerts is only twelve shillings; single tickets for each performance cost half-a-crown and one shilling respectively. Crowded audiences assemble to listen to the 'real good music' set before them. This was especially the case on the last occasion of the season just concluded, when a Brahms programme occupied the entire evening. At the close of this concert Dr. Brodsky made an amusing little speech in which he referred to his Quartet being international—a Russian, an Englishman, a Dutchman and a German forming the harmonious combination. He suggested that the European powers should form a quartet on similar lines—United Russia, Germany and England, with a little touch of Dutch (a happy reference to the Hague Conference). 'Such a quartet,' he continued, 'could give a splendid performance at the Concert of Europe; and the money saved on armies and navies could go to old age pensions and educational funds for the good of the nations.'

At the jubilee celebration of Owens College, Manchester, held last year, the honorary degree of Doctor of Music, Victoria University, was worthily conferred upon Adolph Brodsky. He possesses the Olaf Order of Norway. This distinction, which, though given by the King, has to be promoted and approved by the Norwegian Parliament, was bestowed upon the distinguished violinist in recognition of his efforts in furthering the cause of Norwegian music—the compositions of Sinding and others—at Leipzig. He greatly treasures a handsome ring presented to him by the King of Saxony.

Dr. Brodsky's reminiscences are as interesting as they are varied. He has pleasant recollections of Hans von Bülow, of whose generous nature he speaks in terms of warm appreciation. When Bülow conducted some orchestral concerts in Hamburg he was in want of good players, so Brodsky offered to come over from Leipzig to play in the capacity of a first or second violinist, or viola player. In this he showed his gratitude to Bülow, who repeatedly went to Leipzig to play (gratuitously) with Brodsky at his quartet concerts. On one of those Hamburg occasions Principal Brodsky appeared in a three-fold capacity—solo violinist, conductor of a pianoforte concerto (the solo part played by Bülow), and as a player in the ranks of the first or second fiddles—quite 'the odd man about the place.'

Tschaikovsky, Brahms, and Grieg he can claim as having been his personal friends. We have already referred to the fathering and the saving by him of Tschaikovsky's violin concerto, therefore it is no wonder that the composer of the 'Pathetic' Symphony had a special regard for his gifted fellow-countryman and brother artist. The compositions of Brahms were repeatedly played at the Brodsky quartet concerts in Leipzig, and they have largely entered into the repertoire of this artistic combination.

Among Dr. Brodsky's pleasantest recollections is a meeting, under his own roof, of Tschaikovsky, Brahms, and Grieg. The incident must be related in his own words.

'During Tschaikovsky's visit to Leipzig he was repeatedly our guest, and I recall especially one most delightful occasion. Tschaikovsky had accepted our invitation to dinner on Christmas Day. I had not told him that I was expecting Brahms for a rehearsal of his (Brahms's) Pianoforte Trio in C minor, Op. 101. When Tschaikovsky entered the room we were in the midst of it, and he was greatly astonished to find Brahms there. They had never before met. I introduced them to each other. It would be difficult to find two men more different. Though Tschaikovsky never recognised his own noble descent and, indeed, made fun of it, yet his whole appearance, his carriage and bearing, had in them something distinguished. His voice was gentle, his manners of the most perfect politeness; from the first word and glance you knew you had to do with a man of the world who had moved in society. Brahms was exactly the opposite.

With his square, somewhat stout figure, hoarse voice and slightly sarcastic smile, he seemed to be an especial enemy of so-called fine manners.

"Do I disturb you?" was Tschaikovsky's first question, the minute my introduction was over. "Not at all," said Brahms with his curiously rough voice. "But why are you coming to hear this? It is not in the least interesting." Tschaikovsky sat down and listened till the Trio was finished. The personality of Brahms seemed to please him, but the music left him quite cold, and he was too conscientious a man to say anything pleasant to Brahms which he really did not feel about the Trio. A certain unpleasantness, or at least a want of harmony, might have been caused by this circumstance, but at that moment the door opened and Grieg and his wife entered! These two had the art of always spreading around them a pleasant and sunny atmosphere, and this was the case now. Tschaikovsky had never seen them before, but he loved Grieg's music, and he was immediately attracted to him. In most cheerful mood we all sat down to dinner, Madame Grieg being placed between Brahms and Tschaikovsky. It was not long, however, before she rose and said that it made her much too nervous to sit between them. Grieg sprang to his feet and changed places with his wife, and said: "But I have the courage." So the three composers sat together and there was a great deal of fun. I seem to see Brahms now as he drew towards him the dish of strawberry jam and said that no one else should have any, and how Tschaikovsky laughed. It was more like a children's party than a group of great musicians.

'I personally had this impression to such an extent that when the table was cleared and we still remained in our places, I brought out a conjurer's chest which I had bought as a present for my little nephew and showed them the tricks. It gave them great pleasure, especially Brahms, who made me explain each trick as soon as I had performed it.

'When our other guests had taken their departure, Tschaikovsky remained behind, and as we were going out into the street I asked him: "Were you pleased with Brahms's Trio?" "Don't be vexed with me, my friend," he said, "but I don't like it."

'What is your hobby?' we ask Dr. Brodsky. 'Chess,' he replies, and we have reason to know that, like the Knight of Windsor, he is a remarkably good player of the game. One of the most genial of men, Principal Brodsky is held in the highest respect by his colleagues at the College and is greatly esteemed by all who know him.

The King has been graciously pleased to give his patronage to the Handel Triennial Festival to be held at the Crystal Palace, in June. The dates of the Festival are: Tuesday, June 23 (the 'Messiah'), Thursday, 25th (Selection), and Saturday, 27th ('Israel in Egypt'). The public rehearsal is fixed for Saturday, June 20.

DR. ELGAR'S NEW ORATORIO 'THE APOSTLES.'

A new work by so distinguished a composer as Dr. Edward Elgar is a prospective and important event which naturally arouses considerable interest, curiosity, and great expectations. Dr. Elgar has therefore very kindly furnished, in the course of a pleasant conversation, some particulars of his oratorio 'The Apostles' specially for the readers of *THE MUSICAL TIMES*.

'I have been thrilled with the subject of the Apostles ever since I was a boy,' he says, 'regarding them from their human side, as men, not as theological figures.' And here it may be remarked that Dr. Elgar is fully alive to the importance of the book—or libretto, to adopt the usual designation—of an oratorio if it is to have any chance of living. Without so firm a foundation the superstructure of the music, however good it may be, will be like a house built upon the sand. Following the example of Charles Jennens, the compiler of the words of Handel's 'Messiah'—'that is my ideal oratorio,' says Dr. Elgar—the text of 'The Apostles' consists, with one exception, of the words of Scripture.

Coming to some of the details of the new oratorio, the composer has not attempted to individualise all the twelve Apostles. Peter, John, and Judas only are 'speaking' characters. He has had before him (1) the Christ, (2) that the Christian Gospel has to be preached, and (3) that there is need of assistance in proclaiming its message. Let us see in what manner he has worked out his idea.

The Prologue begins, after a few bars of orchestral prelude, with the prophecy contained in Isaiah lxi. (the Authorised and Revised Versions are both used throughout the work), assigned to the chorus. To this succeeds the first section, or scene, 'The Calling of the Apostles.' The 'lonely Christ' continues 'all night in prayer to God' when the angel Gabriel sings 'The voice of thy watchman' (Isaiah lii. 8), and 'Behold, my Servant' (Matthew xii. 18—22, quoted from Isaiah xlii. 1—3). 'The Dawn' brings with it the opening of the Temple. The authentic notes of the Shofar are heard in the distance, and the watchers (chorus, altos and tenors) on the Temple roof sing (the words from the Talmud) 'It shines! The face of all the East is now ablaze with light, the Dawn reacheth even unto Hebron,' and the choir *within* the Temple pour out their hearts in the familiar words of Psalm xcii. 1—4, 9 & 12. After an imposing interlude for the orchestra, a tenor recitative announces what may be termed the germ of the oratorio:—

And when it was day, he called unto him his disciples, and of them he chose twelve, whom also he named Apostles, that they might be with him; and that he might send them forth to preach.

The chorus then proclaim that 'The Lord hath chosen them to stand before Him to serve Him,' and so on, while John, Peter and Judas,

who now first appear on the scene, give utterance to their responsibilities, e.g., 'Thou wilt show us the path of life,' and this initial section is brought to a masterful conclusion in a concerted number of great power and beauty, intensified with the voice of the angel Gabriel floating above the chorus.

Our Saviour's teaching of the Apostles affords ample scope for a composer of poetic temperament in that the Beatitudes form its subject-matter. The scene, 'By the Wayside,' opens with the utterance of Christ, 'Blessed are the poor in spirit: for theirs is the Kingdom of Heaven.' The next Beatitude may serve as an example of Dr. Elgar's treatment of these sayings of our Lord, and the choice of appropriate texts:—

JESUS.

Blessed are they that mourn, for they shall be comforted.

JOHN.

The Lord shall give them rest from their sorrow,

PETER.

And will turn their mourning into joy,

MARY and JOHN.

And will comfort them.

CHORUS.

Weeping may endure for a night (*Women*).
But joy cometh in the morning (*Men*).

The lesson of 'Forgiveness of Sins'—the spirit of the Christian faith—is next portrayed; Mary Magdalen is the type chosen. This section includes the scene on the Lake with its familiar incidents of the storm and Christ walking upon the water. Here again the subject-matter is one of entrancing interest, and one that calls forth the highest aspirations of the composer, and here comes also Peter's great declaration 'Thou art the Christ, the Son of the living God.'

The defection of Judas follows, the betrayal, and Golgotha.

The reappearance of Christ, and His Ascension, brings Part I. to a close with a mystic chorus in heaven, a setting of the words—

I have done Thy commandment,
I laid down My life for the sheep.

sung *ppp.* in strains ethereal, while the Apostles on earth utter their own prayer, 'Give us one heart and one way.'

Part II. opens with the first gathering of the Apostles, the descent of the Holy Ghost, and the exhortation of Peter. The troubles and trials go on till we arrive at Antioch. This is the culminating point, as the new name, Christians, was here given to the followers of Jesus for the first time. The Gospel had now been started on its great mission, the life of the Apostles, with its wider influence, ceases to be concrete and personal, and belongs to the history of the world.

Here the libretto ends, save for the Epilogue. This embodies the message as stated in the Epistles of Jude (17-25), and I. John (v., 3, 4, and 5) Authorised and Revised Versions, and the work is brought to a conclusion—not by a fugal Amen beloved by the majority of oratorio

composers—but with these words, terminating with a setting of the Benediction:—

Beloved, remember ye the words which were spoken before of the Apostles of our Lord Jesus Christ, &c.

Building up yourselves in your most holy faith, &c.

Now unto Him that is able to keep you from falling, and to present you faultless before the presence of His glory with exceeding joy,

To the only wise God our Saviour, be glory and majesty, dominion and power, both now and ever. Amen.

The foregoing is but a very brief outline of what may be regarded as an epoch-making work, full of suggestiveness and reverential artistry. Some aspects of the music, now in course of completion, will be referred to in these columns at an early opportunity.

THE FITZWILLIAM MUSEUM, CAMBRIDGE.

(Concluded from page 163).

Continuing the description of some of the volumes of manuscript music in the library of the Fitzwilliam, reference may be made to a Dixit Dominus, in ten parts (two choirs) and orchestra, by Pergolesi. It would seem that this work was performed at the concert given by the Academy of Ancient Music on April 19, 1787; but for this occasion Dr. Callcott considered it necessary to write an Introduction to Pergolesi's strains. There is a fine collection (fourteen volumes) of madrigals and other vocal works by Marenzio. Dr. Bever (c. 1780), to whom the collection formerly belonged, has written in the first volume these words: 'This, with 13 other volumes, contains as many of the works of Luca Marenzio as I have hitherto been able to meet with.' It is more than probable that the MS. music preserved in this library could furnish material for further developments in Handel plagiarisms. Two specimens (referred to by Mr. J. S. Shedlock in his articles in THE MUSICAL TIMES, July to September, 1901, on 'Handel's Borrowings') may be instanced. Against a duet by Clari ('Quando col mio s' incontra') there has been placed a MS. copy of part of the overture to Handel's 'Theodora,' endorsed as follows: 'Dr. Aldrich is desir'd to place this Fugue in Page 3rd in the 2nd madrigal Book the first.' Above the music is written: 'Fugue in the Overture of Theodora the two subjects taken note for note from the second movement in the second madrigal in the first vol. of Sig. Clari 1740'; and above, possibly in Lord Fitzwilliam's hand: 'N.B. The Oratorio of Theodora was perform'd the first Time in the year 1749.'

Everyone knows that Bononcini was hounded out of England for palming off a madrigal as his own which he had copied from Lotti. But Handel appears to have been familiar with the compositions of his rival, the said culprit Bononcini. The following, from the *vivace* movement of 'Peno, peno, e l'alma fedele,' is uncommonly like the solo and chorus 'Zion now her head shall raise' in 'Judas Maccabæus.'

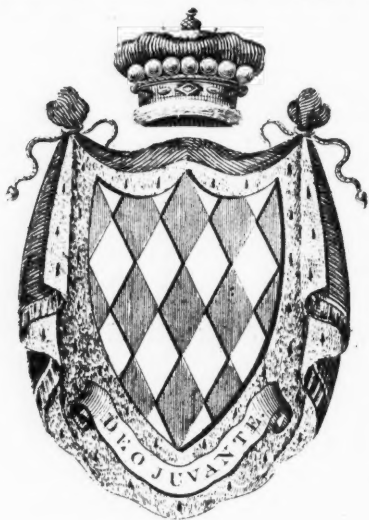
Vivace.

Honourable mention must here be made of the labours of Vincent Novello, who, with enthusiastic zeal and untiring industry, copied many volumes of the music contained in the Fitzwilliam Museum. By special permission of the University authorities he published the following pieces in a collection known as 'The Fitzwilliam Music':—

BONNO.	DURANTE.
Cum Sancto.	Cantate Domino.
BONONCINI.	Protexisti me Deus.
Eterna fac.	FEROCCE.
In te Domine. (Orch.)	Adoramus Te.
Sanctus. (Orch.)	JOMELLI.
Te ergo quæsumus.	Confirma hoc Deus.
CAFARO.	LEO.
Amen.	Amen, à 10. (Orch.)
CARISSIMI.	Christus factus est.
Dulce te.	Cum Sancto Spiritu. (Orch.)
Et sic laudabimus.	Dixit Dominus, à 8. "
Gaudeamus omnes.	Kyrie eleison.
O felix anima.	Qui tollis. (Orch.)
Surgamus, eamus.	Qui tollis.
CLARI.	Sicut erat. (Orch.) (Dixit in A.)
Amen. (Orch.)	Sicut erat, à 10. (Orch.)
Cujus animam. (Orch.)	(Dixit in D.)
Cum Sancto. (Orch.)	Tu es Sacerdos (Dixit in A.)
Cum Sancto. "	Tu es Sacerdos. (Orch.)
Cum Sancto. "	(Dixit in D.)
De profundis. (Orch.)	Tu es Sacerdos. (Orch.)
Domine Deus. "	(Dixit in C.)
Gloria Patri, Alto Solo.	LUPI.
(Orch.)	Audivi vocem, à 6.
Gloria Patri. (Orch.)	VITTORIA.
Gratias agimus.	Regina cæli.
Kyrie eleison. (Orch.)	MARTINI.
Kyrie eleison. "	Sicut erat. (Orch.)
Lætatus sum, à 8.	Sicut erat, à 6. (Orch.)
O quam tristis. (Orch.)	O. LASSO.
Quæ mœrebat. "	Sicut ablactatus.
Quando corpus. "	PALESTRINA.
Quando corpus. "	Et incarnatus.
Qui tollis.	PERGOLES.
Sancta Mater.	Dominus a dextris, à 6.
Sicut erat. (Orch.)	(Orch.)
Sicut erat. "	Gloria Patri. (Orch.)
Stabat Mater. "	Juravit Dominus.
Tecum principium.	Sicut erat.
CONTI.	PERTI.
Amen.	Adoramus Te.
COLONNA.	STRADELLA.
Domine ad adjuvandum.	Dove Battista.
(Orch.)	
Gloria Patri.	
Paratum cor.	
Sicut erat.	

The foregoing list by no means exhausts the catalogue of Vincent Novello's transcripts, as the private library of Messrs. Novello contains ten volumes of unpublished extracts. It may be interesting to recall the fact that it was in the Fitzwilliam Museum that Vincent Novello projected his edition of Purcell. He and Samuel Wesley met at Cambridge in 1826, when the latter suggested the printing of the sacred works of the great English composer. Lack of means prevented him from carrying out the project, but Novello, the pioneer, at once took up the idea, and carried it out in the four Purcell volumes he published between 1828 and 1832.

Before making mention of the Handel collection of manuscripts, reference may be made to the



Fitzwilliam.

THE BOOKPLATE OF VISCOUNT FITZWILLIAM.

splendid collection of music presented by the late Richard Pendlebury, a Fellow of St. John's, and Senior Wrangler in 1870. This section of the Library consists of about 2,000 volumes of music of all kinds—from full scores to single songs and pianoforte pieces, chiefly modern publications—purchased by the donor during a period of nine years. The value of the Pendlebury collection is increased by the fact that each volume may be borrowed for a limited time and taken away from the building by authorised persons. This, of course, is a great boon to any student of music permanently or temporarily residing at Cambridge, and one that is greatly valued and appreciated by serious lovers of the art.

It is impossible within the limits of this article to do full justice to the priceless volumes of Handel manuscripts in the Fitzwilliam. The entire collection has been most carefully

and thoroughly described in minute detail by Dr. A. H. Mann—a Handelian *par excellence*—in the catalogue already mentioned. Only a few of the most striking features—out-of-the-way features, perhaps—of the Fitzwilliam Handelian will therefore be set forth. It is evident that this collection has become detached from that in the Royal Music Library at Buckingham Palace. It ultimately came into the hands of Lord Fitzwilliam, who was a devoted admirer of Handel and one of the principal organisers of the famous Handel Commemoration held in Westminster Abbey in the year 1784.

A volume of Italian duets supplies us with the signature of the great master during his residence in Italy (1706-1710): it appears thus—'G. F. Hendel.' Various pieces, not printed, written for 'Acis and Galatea' are interesting. Dr. Mann is of opinion that they may have been alterations and additions for the London performance of 1732, or that at Oxford in 1733. Handel's well-known adaptiveness is shown in a complete sonata for two violins and violoncello on which he ultimately based the overture to 'Saul'; and 'Let the bright seraphim' ('Samson') is here found originally written as a *chorus* (S.A.T.B.) with string and oboe accompaniment. A more amusing instance of his economy in using up existing material is shown in the *Dead March* in 'Samson' and the *Wedding March* in 'Joseph and his Brethren,' the music in both instances being practically the same! There is a reference to the use of the Serpent in the oratorios of 'Samson' and 'Solomon'; but as no parts for this instrument exist in the scores, the inference is that Handel directed the Serpentist to play, when necessary, from an ordinary vocal bass part. Is there not a good deal of suggestiveness in this theory of the doubling of the voices by certain instruments?

Of a more domestic nature is a memorandum in the great man's handwriting, in pencil, which reads thus:—

12 Gallons Port.
12 Bottles French Duke Street
Meels.

The last word may be either the name of the wine merchant who supplied the beverages, or, on the other hand, Handel's phonetic way of spelling his rations. Here is another note having a financial reference:—

James
Banker in Lombard Street,
pour M. Wesselow en France.

It would seem as if Handel and Charles Wesley, the hymn writer, must have met, but all investigation on the part of Wesleyan experts has hitherto proved futile, there being no reference to Handel in the Wesley literature. The Museum contains the autograph of three hymn-tunes by Handel, entitled:—

- I.—The Invitation. Sinners obey the Gospel word.
- II.—Desiring to Love. O Love divine, how sweet thou art.
- III.—On the Resurrection. Rejoice, the Lord is King.

The last of these tunes appears in 'Hymns Ancient and Modern' and other collections, all three being in the 'Church of England Hymnal,' edited by Dr. Mann. The manuscript is endorsed as follows:—

The words of these Hymns are by my father, the late Rev. Charles Wesley.

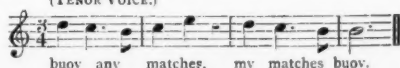
S. WESLEY.

Of supreme interest are the studies for the 'Messiah,' e.g., 'He was despised,' which shows

A page which has the appearance of having been doubled up and (probably) carried in the pocket contains a copy of one of the London cries of Handel's time. At the top is written:—

John Shaw, near a brandy shop St. Giles's in Tyburn Road, sells matches about—

(TENOR VOICE.)



buoy any matches, my matches buoy.



HANDEL.

From the portrait by Sir James Thornhill in the Fitzwilliam Museum.

Said to have been painted for the Duke of Chandos in 1720, when Handel was thirty-five years of age.

that Handel originally intended the word 'was' to bear a *secondary* accent. In the same volume is a page of fragments connected with some oratorios, headed thus:—

The Book of Kings, Ahab, Jezabel, Naboth, the Profet Elija.

May not this be taken as evidence that the composer of the 'Messiah' once thought of writing an oratorio on the subject of 'Elijah'?

Another memorandum reads:—

Mr. Duval medecin in Poland Street.

This is doubtless the address of a doctor, as Handel was very ill at the time (1737).

The concertino parts complete (for two clarinets and corno di caccia) of an unpublished Overture in D and in five movements, is the only known instance in existence of the use of the clarinet by Handel. Dr. Mann says:

'The string parts of this work are not at present forthcoming; it is to be hoped that they will be found in some of the libraries containing Handel's MSS., so as to enable the performance and publication of this important composition to be undertaken. It was probably written in 1740.' A portion of a soprano solo, in the handwriting of Smith Junior, Handel's amanuensis, is a setting of the following words:—

Future times record thy story
And with wonder sing thy name;
Great in wisdom, great in glory,
Thee all nations shall proclaim.

How prophetic these words are in regard to the fame of Handel!

A recent and most valuable addition to the treasures in the Fitzwilliam Museum is the gift by Mr. Francis Barrett Lennard of sixty-seven volumes of Handel's works, transcribed by John Christopher Smith, most of which were collected by the donor's father, the late Mr. Barrett Lennard. Dr. Mann is making a thorough examination of each volume, and the result of his careful researches has already revealed fresh information of interest and importance.

For valued assistance in the preparation of this article full acknowledgment is due to Dr. James, Director of the Fitzwilliam Museum; to Mr. H. A. Chapman, Principal Assistant, and to Dr. Mann, organist of King's College.

F. G. E.

BUTTERFLY MUSIC.

I mean no sort of contempt to be involved in the phrase "Butterfly Music," though at first sight it would seem to imply frivolity and, perchance, even triviality. I use it not so much as an explanation of a certain problem, as a description of a certain musical fact—a fact that is always puzzling and, to worshippers at certain shrines, singularly disheartening. It is a sort of commonplace, believed among great artists and great critics, that every more-or-less artistic achievement, even if the achievement lies only on the side of sheer beauty, will some time or another, in spite of contemporary disdain, come into its ultimate kingdom, and mount the throne of its natural sovereignty. Artists in their dying words have professed their confidence in the final appreciation of their works on the part of the multitude; and so often has this splendid assurance been realised in fact that we have inclined to spell out a law from such death-bed self-confidences, forgetting many a case in which superb egotism is not justified by the events of the future. Such a case was that of the painter, Benjamin Haydon, who, though he committed suicide during a momentary eclipse of his vanity, nevertheless believed most devoutly in the golden immortality of his artistic productiveness which was really quite fruitless. Now the fact which I wish to emphasise in this paper is that there is a great quantity

of really admirable and really beautiful music, which deserves the warmest praise, and the deepest appreciation, but which, often exquisite as it is, has a career all too brief, like the loveliest butterfly that lingers on a summer's day—when the air is heavy with heat and the sun burns as in a brazier, over the flowers of the fields, the buttercups, the poppies and the wild hyacinths. In other words, the devout belief of the artist in the immortality of his work because it is beautiful, is not a necessary guarantee of immortality, even though he cherish it to the last moment of his career.

Immortality in music—what precisely does the phrase mean? Or, in other words, what would you say were the constituent parts of the music which is destined to linger and last in the ears of succeeding generations? Not sheer beauty, is the somewhat startling reply; for, as I have said and as I intend to fortify by example, much music distinguished by sheer beauty, and by that alone, has become dumb before the Corridors of Silence—those dim, nether passages a-down which the eloquent orator, the divine singer, the Orpheus of his time, have wandered mutely, finger on lip, utterly, unrescuably speechless and songless. But the constituent facts which saved some music from those Corridors of Silence were the folded flowers not yet set before the sun of future musical thought and of future musical development. For such music there was no death, no ferrying across the Styx to the land of the hereafter. Usually misunderstood during the life of its audacious creator, the unfolding of the flowers, their bringing to life, the fulfilment of the past, the realisation by a master dead with the dreams that he had fashioned for posterity, remained. Yet where a musician realises the pure beauty of his own work—pure beauty as apart from any other quality—he may, as I say, die in the confidence of the greater artist, where the flowers of immortality are not really among his sheaves. It is of such music, which for reasons that will now be sufficiently understood I call Butterfly Music, that I would write.

I will begin with the most familiar name of Arthur Sullivan. I have grave and serious doubts if the music of that 'beloved musician' has not had its sting of immortality drawn from it. I consider, to be frank indeed, that by far the greater bulk of it is not likely to live. And yet there is page upon page of it which possesses a vital beauty, a fineness of conception, a refinement of melody that mark it out as the work of a most genuinely inspired musician. But there is nothing whatever in Sullivan's writing which points to futurity. A beautiful butterfly it sped out in the morning, and by its rare colours and engrossing humour of flight it glowed in the sunshine and attracted the enthusiastic admiration of all that saw it; but this was as beautiful butterfly music as one might chance to encounter, and its remembrance will linger in the ears of those among us who have it among our young memories; it is for posterity that it

may come colourless and dead after its briefly brilliant contemporary career. To such a point has the music of Offenbach now come with the present generation—Offenbach, over whom our fathers raved and delighted, dead now as any butterfly that has flown into the frost of the night. Indeed, nearly all the opera buffa or comic opera of the last century belongs to the province of Butterfly Music. Its revival is dismal; you feel that the actors are wearing the 'garb and not the clothes' of the ancients.

Leaving these lighter cases, I may approach cases based on even a colossal scale. I come to Meyerbeer. Can you find in one single operatic score by Meyerbeer the genius of a great future school, 'the ancestral voices prophesying war,' which whisper through every score-page of Richard Wagner once he had drawn his sails past the score of 'Der Fliegende Holländer?' I trow not. Meyerbeer's industry was amazing; his constructive powers never slackened; call him an Eagle-Moth—his music was still Butterfly Music. 'Song for a day shall fill a day'; it had no message for the future; its fundamental basis was the chrysalis, a thing not destined for endurance but only to evolve the butterfly, itself unfated to immortality.

There have been cases, sad and sorrowful, when of two contemporaries, one, the weaver of butterfly music, has stolen the glory from the other crowned—but all invisibly to those whose eyes were veiled—with Daphne's laurels of immortality. Such was the fate of Mozart as opposed to Salieri. Salieri the triumphant, the composer of butterfly music, was raised aloft for worship, and was carried to the Corridors of Silence, while Mozart too late was gathered into the Fields of Elysium. I have not attempted—indeed, I began by disclaiming any such attempt—to treat with contempt Butterfly Music which, as I have said, is often beautiful with the beauty of one summer's day; but when, as in such a case as this, the Music of Immortality brings to the artist in consequence of Butterfly Music suffering, and heart-burning, and poverty, and the tragedy of a young death, then one feels that the beautiful music that lives but for a day can even have its poisonous effect upon the music over which have brooded the Wings of the Angel of Immortality. Was Sterndale Bennett then among the fashioners of such butterfly music? The facility and elegant beauty of his phrasing, the nice appropriateness of his orchestration, the charming poetry of his ideals—all these, alas! seem to have gone their way to the Corridors of Silence. And consider the case of Emmanuel Bach, whom the worthy Dr. Burney considered superior to the great Johann Sebastian because the son was more 'elegant and less crabbed.' How sturdily through the weight of years did the great old man work his posthumous way back to the ears of those who recognised in his music the 'thoughts that wander through eternity'—he not 'to perish rather, swallowed up and lost, In the vast womb of uncreated night.'

As you look back along the steps that the passing musicians have taken in the darkness—musicians of this or that degree, I mean, not the commonplace ballad-monger—you note the division of their steps, some drifting to the 'golden, remote wild West' of Immortality, 'where the sea without shore is,' the others wandering as by a guiding fate to the Corridors of Silence. It is with this latter band that I have dealt. I have tried to solve in some way the mystery of the oblivion which has bound their footsteps, as if those who came after had, in their regard, drunk of Lethe. It seems to me that though much of their music is beautiful, it has no tendrils that can outstretch to the future; it is of its time; it says naught in prophecy; and we who, like others of the past, have lived in its time, do not understand why it makes so small an appeal to the generation that is treading on our heels. The great men who perhaps were only partially known in their time grew like strong trees that slowly lifted their branches to the sun. But these others were the beautiful wastrels of art; their music flew abroad in eddying and graceful flight; all who were alive on the day of that flight stayed to admire and to applaud; but with the set of sun they were gone. It would be cheap to deny these musicians qualities of great beauty; but it is not of *their* song that you can write:—

The voice I hear this passing night was heard
In ancient days by emperor and clown;
Perhaps the self-same song that found a path
Through the sad heart of Ruth when, sick for home,
She stood in tears amid the alien corn.

VERNON BLACKBURN.

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO—

Ferruccio Benvenuto Busoni -	April 1.
Hans Richter -	" 4.
Madame Blanche Marchesi -	" 4.
J. A. Fuller-Maitland -	" 7.
Miss Hilda Wilson -	" 7.
Eugen D'Albert -	" 10.
Basil Harwood -	" 11.
J. L. Roeckel -	" 11.
Alberto Randegger -	" 13.
Wilfred Bendall -	" 22.
T. H. Collinson -	" 24.
Richard Gompertz -	" 27.
Alfred R. Gaul -	" 30.
Henry Watson -	" 30.

Sir Alexander Mackenzie sailed in the Allan line steamer 'Bavarian' on the 19th ult. for his Canadian tour. We have already given full particulars of the scheme of Festival concerts of British music, organized by Mr. Charles A. E. Harriss, of Ottawa, which the Principal of the Royal Academy of Music will conduct in various places in the Dominion (*vide* THE MUSICAL TIMES of January and March, pp. 15 and 170). One correction has, however, to be made. The orchestra placed at Sir Alexander's disposal is 'The Chicago Symphony Orchestra,' of fifty performers, and of which Mr. Rudolph Rosenbecker

is the conductor, and not the orchestra with which the name of Mr. Theodore Thomas is so worthily associated. We are authorized to state that Sir Alexander Mackenzie has in no way been deceived in this matter, and that Mr. Harriss has never advertised the orchestra in any other form than by its right name.

The programmes of the Canadian Festivals will be varied in the different towns visited by Sir Alexander and his colleagues. At Toronto he will have the additional and valued co-operation of Madame Blauvelt, Miss Millicent Brennan, Mr. Ben Davies and Mr. Watkin Mills. Lord Minto has consented to become President of the Musical Festivals, and Lord Strathcona, Vice-President. On the 11th inst. Sir Alexander Mackenzie will be entertained by the Toronto Clef Club, the function to consist of a reception and supper. Other expressions of goodwill and appreciation of the genial Principal will doubtless be forthcoming wherever he goes. Our readers may be interested to learn that Sir Alexander has kindly consented to write a series of letters to THE MUSICAL TIMES recording his Canadian journeys and experiences.

Mr. Algernon Ashton, in a letter printed in our Correspondence column, calls attention to the centenary of the birth of Franz Lachner, though some of the older dictionaries give the year 1804 as that in which this forgotten composer first saw the light. It is evident that Lachner has suffered neglect in England. His name first appears at the Philharmonic Society's concerts on April 9, 1836, when the programme of that evening included:—

Sinfonia in E flat (first time of performance) Lachner.

What one of the critics thought of the work may be gathered from the *Musical World* of April 29, 1836, in a notice of the concert in words that are not lacking in outspokenness:—

A prize was offered a year or two since by Haslinger, of Vienna, for the best new symphony; and M. Lachner gained it against fifty competitors. It were worth while to obtain a sight of, and compare that composition with the one produced on Monday evening. Either Lachner had a worthless squad to contend against, or his effort on that occasion has exhausted him, for this is positively an unworthy affair for any concert. It is wholly void of originality, and is too long, even for a composition possessing ten times its merit. The best features in it are the instrumentation, and the *Andante*, which nevertheless is but an imitation of Beethoven. The *Scherzo*, too, has a pretty point, which is repeated over and over again. The audience testified in decided terms their disapprobation of the piece.

Four years later Lachner's name appeared for the second and, so far as we can discover, the last time in a Philharmonic programme, that of March 9, 1840, when Miss Masson sang a song by him entitled 'The sea hath pearly treasures,' with a horn obbligato played by Mr. Jarrett.

We turn to the Crystal Palace Saturday Concerts for further information concerning Lachner's music in England. On December 12, 1863, and November 5, 1864, his Suite in D was performed, and on October 7, 1865, the *Intermezzo* and *Gigue* from the Suite in E minor. The Suite in C, No. 6 (Op. 150)—really a symphony—was played at Sydenham, under Mr. Manns, for the first time in England on February 13, 1875. The fugue—probably

one of those to which Mr. Algernon Ashton refers—was repeated on February 5, 1876. Here is its frisky subject, given out by bassoons, cellos and basses, and answered first by violas and clarinets, then by first violins and flutes, and lastly by second violins and oboes:—



As Mr. Ashton says, Lachner was a friend of Schubert's. He orchestrated the 'Song of Miriam'; and he told Mr. C. A. Barry that in the last year of Schubert's life he took half-a-dozen of his friend's 'Winterreise' songs to Haslinger, the Vienna publisher, at Schubert's request, and brought back tenpence a-piece for them!

The committee of the Westmorland Musical Festival is to be credited with the happy invention of a new feature for such functions—a Folk-Song Competition. While perfectly recognising the classic style of composition, the committee is the first to take official cognisance of an undercurrent of national song fast running dry. Last year's competition resulted in the bringing forth of many an interesting old song hoarded purely in memory in the Dales, and the prizes (silver-gilt and silver medals) were awarded to two ladies for the singing of a couple of quaint traditional songs, 'Sledburn Fair'—really Slaidburn, near Clitheroe, in Lancashire—and a local hunting song. Other lyrics ran these very close and gained slight consolation prizes. The points on which the songs will be judged are that they must be genuine old folk-songs which have been traditionally current in one or more of the six northern counties and hitherto unpublished. Variants of recently-collected and published songs will not be debarred, and the words may have appeared on ballad sheets. What the committee really wish to rescue are the country songs so fast dying out, and not traditional survivals of the theatre or concert song of fifty or a hundred years ago. Mr. Frank Kidson, of Leeds, a well-known authority on such matters, has again been called upon to decide in this competition, which takes place on the 23rd inst.

The distinguished violinist, M. Jacques Thibaud, was engaged for a Colonne concert in February, but finding from the programme that he was set down to play a Mozart concerto and some Bach solos between the second and third parts of Schumann's 'Faust,' he wrote to M. Colonne saying that while he would be ready to fulfil his engagement to play, respect for his art would not allow him thus to be sandwiched between two parts of so colossal a work as Schumann's 'Faust.' No change was made. M. Thibaud did not appear, and a notice was distributed with the programme merely to the effect that he had failed to keep his engagement! His letters to M. Colonne, explaining his action, have been published in *Le Monde Musical*. We will not discuss as to whether M. Thibaud was legally justified in refusing to appear, but by the stand he has taken he has certainly shown respect for his art, and thereby deserves the sympathy of all right-minded musicians.

Mr. Harry Evans of Dowlais spoke some home-truths regarding Welsh choirs and conductors in an address he delivered, on the 17th ult., before the Liverpool Welsh National Society. He made no effort to explain away the recent defeats of Welsh choirs, and would not allow that the idiosyncrasies of English adjudicators, except so far as in previous years they had over-flattered Welsh singing, were a factor worth considering. The downright plain truth of the matter is that Welsh choralists had cultivated mainly only the massive Handelian style and had neglected refinement, delicacy, and restraint. Moreover, they fed themselves upon a limited repertory which stunted musical growth, and they formed choirs simply and solely for competitive purposes. Mr. Evans contended, as we have done on repeated occasions, that the Welsh have all the necessary voice and musical ability, and have but to face resolutely the discipline and scientific study indispensable to the attainment of the highest results to again come out at the top.

The *Daily News* of the 23rd ult. contained a suggestive leading article entitled 'Our Musical Apathy.' The writer, while saying much that is perfectly true in regard to the foreign element in our musical life, is much too circumscribed in his outlook. It is true that he refers to the announced visit of Dr. Richter with his choir and orchestra from Manchester to perform 'The Dream of Gerontius' in London during the autumn of this year; but, with that exception, he ignores the spread and the love of music in those parts of Great Britain not within the bounds of Regent Street, Covent Garden, and South Kensington. Splendid work, deserving of full recognition, is being done in the Provinces which is totally ignored by the musical critics of the London newspapers.

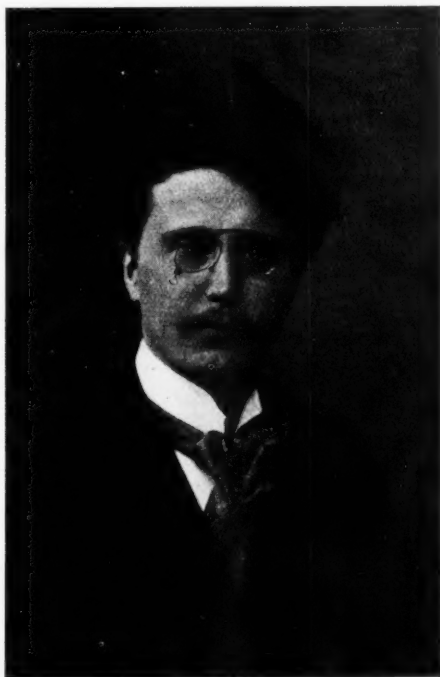
Dr. Elgar's 'Dream of Gerontius' received another performance in Germany on the 11th ult., this time at Danzig, by the Sing-Akademie, under the skilful direction of Herr Fritz Binder. The following are some extracts from the Danzig journals relating to the performance:—

Danziger Zeitung: In the history of the Society, and of the art of music in Danzig, this day and this achievement will for all time remain memorable both in consequence of the peculiar importance of the work performed, and the very gratifying manner in which its extraordinary difficulties were surmounted. . . . 'The Dream of Gerontius' gives Elgar the rank of one of the first, if not the first English composer of importance in the history of music.

Danziger Allgemeine Zeitung: The Island Kingdom has suddenly produced a tone-poet 'by the grace of God' whose name must be placed by the side of our most important contemporary composers. Elgar's music belongs to the most grandiose, most impressive, and most characteristic that has for a long time been produced in the realm of oratorio. His mastery lies in the unparalleled power of his creative impulse; in the boldness of the thematic architecture; the brilliant, often bizarre, but never trivial rhythms and harmonies; and in the wealth of magnificent sound-effects and minutest nuances.

Westpreussische Volksblatt: A brilliant novelty amongst oratorios. . . . We heard last night choruses which can hardly be surpassed for impressive power, but also others of truly heavenly splendour of melody. . . . Double fugues and eight- or nine-part movements of overwhelming effect. . . . Endless applause rewarded the conductor Herr Binder and the executants for the rare and elevating evening. With resounding *Tusch*, Herr Binder was presented with laurel wreaths at the conclusion.

Herr Fritz Binder, who so ably conducted the performance of Dr. Elgar's 'Dream of Gerontius' at Danzig, referred to above, was born, of German parents, at Baltimore, thirty years ago. At the age of five he was taken to the Fatherland, where he has since resided. As a child he gave many indications of remarkable musicianship, and between the ages of seven and eleven he played as a prodigy at numerous concerts in Germany, Austria, Switzerland, Holland, and Belgium. His earliest teachers were Professors C. Reinthaler and Bromberger. He subsequently studied for three years under Leschetitzky, at Vienna.



HERR FRITZ BINDER,
DIRECTOR OF THE SING-AKADEMIE, DANZIG.
(Photo by Gottheil & Sohn, Danzig.)

On the recommendation of Rubinstein he became a student of the Cologne Conservatorium, his teachers there being Professors Wüllner, Seiss, Franke, and Jensen. In 1896 he left the Conservatorium with distinction, and received an appointment at Solingen as conductor of a choral society there. He appeared as a solo-pianist in many towns, and in July, 1901, he was appointed Director of the Sing-Akademie at Danzig, a post he still holds. Herr Fritz Binder, who, in addition to being a very able exponent of pianoforte music, is an excellent conductor, hopes to visit England 'one of these days.'

In a letter to Messrs. Novello he writes in regard to the performance:—

The concert is over; the enthusiasm was great. . . . Unfortunately I do not know Dr. Elgar personally. Please write to him and tell him that we all lay our thanks for his glorious art-work (herrliches Kunstwerk) at his feet, and that I hope to have an opportunity of making his acquaintance in the course of time. . . . And when, in years to come, Elgar's name is mentioned with the very best, I shall be proud to have been one of the first to introduce him to the German public.

M. Emile Sauret, having accepted an engagement offered him by the Conservatoire of Chicago, will relinquish his position at the Royal Academy of Music at the end of July next. The study of the violin, for which the Academy has been famous since the days of Prosper Sainton, will now be represented chiefly by Messrs. Wessely and Bláha, and the most recent addition to the Professoriate, Mr. Willy Hess, who is severing his connection with the Conservatoire at Cologne in order to join the staff at Tenterden Street.

Tablets are erected over houses in which great men were born or in which they lived, but at length both fall a prey to time, the all-devourer. The Schwarzspanierhaus, Vienna, in which Beethoven died on March 26, 1827, is already or is about to be pulled down. The same fate awaits another house connected with the master, one at Oberdöbling, in which he composed part of the 'Eroica' symphony. To this house, by-the-way, other memories are attached: it was here that Körner wrote his 'Zriny,' and that the poet Bauernfeld died in 1890.

In a certain Cathedral city in the — of England (after all its exact location mattereth little) is an Ancient Guildhall. Under the portico thereof a correspondent recently took refuge during a heavy storm of rain. In order to lighten the weary moments of waiting he read the Police notices there posted up, one of which ran thus:—

Found in High Street on Friday, the 23rd inst., a choral necklace, with gold clasp. Apply to the Police Station.

Perchance the fair owner of this 'choral necklace' wore a brass band round her waist, thus forming a combination of vocal and instrumental adornment.

A MUSIC-MAKING IN THE POTTERIES.

'No smoke, no money,' is a saying in the Potteries. Therefore it is of no use to anathematize the atmospheric environment of North Staffordshire. Similar conditions characterize Sheffield, Manchester, and Newcastle-on-Tyne; but in all these places, the Potteries included, it is quite certain that any effort in the direction of fine choral achievement does not end in smoke. In visiting these grime-environed industrial centres, one cannot fail to be impressed with the strong contrasts produced by the dulness of such surroundings and the magnificence of the voices of the dwellers therein and round about. But may not the musical enthusiasm of these people be attributed, in some measure, to the delightful change which music affords them after their weary hours of toil? The following account of a music-making in the Potteries, with some historical notes, may furnish the answer to this question.

The seed-sowing of the fruitful yield of choral music in the Potteries took place about forty-five years ago. All honour to the man who initiated so splendid a movement for the uplifting of his fellows! His name—Josiah Wolsincroft Powell—should be held in grateful memory. Mr. Powell (1820-1891) was an enthusiastic amateur in music. His occupations were successively Registrar of births and deaths, and Town Clerk of Burslem. He found that the people could not read music. He therefore tried first the Hullah system and afterwards that of Waite (the use of figures), but without success. Then he adopted the Tonic Sol-fa method, with results that far exceeded his expectations. In 1860 and 1861 he brought his choir to the Crystal Palace in competition with others at the Tonic Sol-fa Festivals, and won prizes—the

judges on the second occasion including Goss and Turler. These successes made choral singing a very popular subject, and gave a great impetus to the spread and cultivation of music in the Potteries. Mr. Powell—who, by-the-way, first translated Mendelssohn's 'Elijah' into tonic sol-fa notation—had a worthy colleague in Mr. George Howson; and Mr. H. Goodfellow, with the experience of more than forty years as a chorist, and now chairman of the committee of the North Staffordshire District Choral Society, is alive to tell the tale of those early days of something attempted, something done.

All this pioneer work paved the way for the North Staffordshire Musical Festivals, conducted by the late Dr. Swinnerton Heap, and held in the Victoria Hall, Hanley. The first took place in 1888 (on this occasion Edward Elgar played among the violins in the orchestra), the second in 1890, and the third in 1893. At the fourth (in 1896) Elgar's 'King Olaf' was first performed, and the last (in 1899) witnessed the production of Coleridge-Taylor's 'Death of Minnehaha.' Not a little of the success of these meetings was due to the labours of the chorus-master, Mr. F. Mountford, an enthusiastic local amateur.

Before passing on to the event which has prompted this article, it is only fair to mention the good work of others in the district. For instance the Burslem Tonic Sol-fa Choir, conducted for many years by the late Mr. J. W. Powell, and subsequently by Mr. W. Docksey (now of Bradford); the North Staffordshire Philharmonic Society, conducted by the late Dr. Swinnerton Heap until his death; and the Hanley Philharmonic Society, Mr. Fred Mountford conductor. These Societies all did excellent work in the district for a number of years, as did also the Newcastle-under-Lyne Philharmonic Society. But they have all ceased to exist, and for a season or two—in fact, until the initiation of the North Staffordshire District Choral Society—the Potteries district was practically served by the Hanley Glee and Madrigal Society, an organization which has done and is doing excellent work under the able conductorship of Mr. James Garner, who also conducted the premier choir at the Liverpool Eisteddfod in 1900.

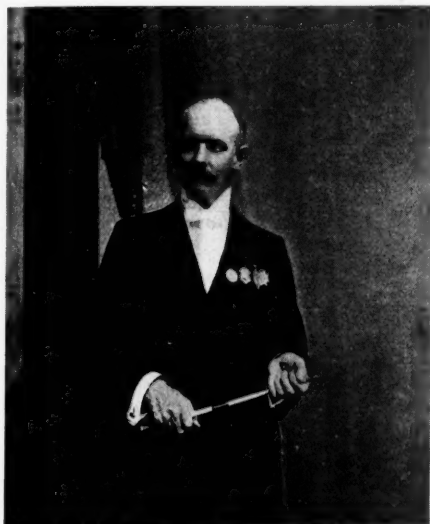
The North Staffordshire District Choral Society was founded in the month of June, 1901, when the Society was organized for the particular purpose of taking part in the Royal National Eisteddfod held at Merthyr Tydvil. It owes its origin to a prize-choir hailing from Talke, a small village in the district, conducted by Mr. J. Whewall. Its members (about 200 in number) are all working folk in the Potteries—the tenors and basses being artisans following the various avocations of the district. The sopranos and altos have also to earn their own living in various occupations. The ladies pay a subscription of one shilling for the season, the gentlemen put down one shilling and sixpence, and all have to find their own music. Two-thirds of the choir sing from the tonic sol-fa notation. The rehearsals are held at Tunstall, as a convenient centre in a group of towns which includes Burslem, Hanley, and Stoke-on-Trent, and the members come from within a radius of five miles. Attendance at rehearsals is regarded as a duty of a very enjoyable nature, and any man who has to work on a 'night shift' experiences a sense of keen disappointment at his compulsory absence.

These Potteries singers appear to be an ambitious folk. In the year 1901 they essayed to beard a certain lion in his den—the lion being Taffy, his den the Principality. In other words, they competed at the National Welsh Eisteddfod, held at Merthyr, and carried off the first prize (£200 and gold-mounted

baton), actually beating all the nine native choirs that competed! A similar victory was gained at the Bangor Eisteddfod in September last, when Mr. Whewall and his forces vanquished all the Welsh choirs in the fray and also the celebrated Blackpool Choir conducted by Mr. Whitaker. With such achievements it is no wonder that the Committee of the Society—a body of hard-working men not lacking in forceful energy, and a zealous Secretary—should desire to add to the laurels already won, by organizing a performance of Dr. Elgar's 'Dream of Gerontius' with the co-operation of the composer as conductor.

This great event took place in the Victoria Hall (Town Hall), Hanley, on the 13th ult. with most gratifying success. The pitiless rain by no means damped the enthusiasm of the performers and the attentive audience that filled the large building. The soloists were Miss Muriel Foster, Mr. John Coates and Mr. Ffrangcon-Davies, the mere mention of whose names is a sufficient guarantee of excellence in their important participation. The orchestra (led

enthusiasm. They sang with heart and voice. No flabbiness, no make believe, but a genuine outpouring of song. Some choralists fail to open their mouths as they ought to do, and too often regard the conductor as beyond their range of vision; but these Potteries people would tell you 'That's not business.' And then the ease with which they sang music that cannot but be regarded as difficult to the ordinary run of choral societies who are content to go on in the rut of a jog-trot four-in-a-bar unemotionalism! Not a point was missed, and the various entries seemed as though the themes gently floated in upon a sea of music. Intonation, perfect; and the absolute refinement of the whole choir was magnified in the delicate singing of the semi-chorus. This is high praise, but it is fully deserved by these good choralists of the North Staffordshire District Choral Society and their most able conductor, Mr. James Whewall.



MR. JAMES WHEWALL,
CONDUCTOR OF THE NORTH STAFFORDSHIRE DISTRICT
CHORAL SOCIETY.

(Photo by Mr. S. Ellis, Hanley.)

by Mr. Speelman) consisted of forty-five players from the Hallé Band at Manchester, with a good infusion of local players—twenty-six in number, an efficient complement which included six lady violinists, Mr. W. Sherratt, who has held the post of organist of Stoke Parish Church for nearly a quarter of a century, efficiently presided at the organ. The programme, entirely selected from the compositions of Dr. Elgar, consisted of the 'Froissart' Overture, songs from the 'Sea Pictures' Cycle (admirably sung by Miss Muriel Foster and Mr. Ffrangcon Davies), and the choruses 'As torrents in summer' ('King Olaf') and 'It comes from the misty ages' ('The Banner of St. George'). With the exception of the last two—excellently sung under the baton of Mr. James Whewall (at the request of Dr. Elgar), the above-named works were conducted by the composer, who also directed the splendid performance of 'The Dream of Gerontius.'

The honours of the evening were carried off by the chorus, a youthful and exceedingly intelligent body of singers. One could not fail to be struck by their



MR. FRED W. MEIR,
SECRETARY OF THE NORTH STAFFORDSHIRE DISTRICT
CHORAL SOCIETY.

(Photo by Mr. S. Ellis, Hanley.)

In conclusion, we may quote from a letter written by Dr. Elgar, after the performance above noticed, to the Secretary of the Society:—

Will you be good enough to let the members know that I was delighted and, I will add, deeply impressed by their performance. I have rarely heard such finished, musicianly singing, and have never had less trouble to get my exact reading—often a difficulty with one rehearsal; this was made easy for me by the splendid training of Mr. Whewall, and by the alert, attentive, and friendly attitude of the chorus.

The tone was magnificent,—silvery yet solid,—well balanced and sonorous, and the 'attack' fine: the infinitesimal trifles—not shortcomings—which did occur were caused merely by the want of more time in rehearsing with the orchestra. I place the chorus in the highest rank, and I thank the members for giving me the opportunity of hearing a performance of my work almost flawless.

DOTTED CROCHET.

THE MEMORIAL TO ARTHUR SULLIVAN IN ST. PAUL'S CATHEDRAL.

In the east aisle of the north transept of St. Paul's Cathedral has been erected the memorial to the late Sir Arthur Sullivan, who is buried in the crypt of the church. We give a photograph of the bas relief. Mr. Goscombe John, A.R.A., the artist who designed and executed it, has kindly furnished us with the following description:—

'The chief idea in the design is the figure of Orpheus with his lute, or rather lyre, suggested by Sullivan's beautiful song. I have endeavoured to convey the idea of the wandering minstrel, the inspired singer, and to suggest by the youthful Orpheus the spirit of lyrical music, as this seemed to me to be characteristic of so much that is finest in the work of Sullivan.

'The lower portion of the memorial, containing the portrait, is treated more in an ornamental way so that the figure of Orpheus shall be the most prominent feature. The wreath about the portrait is one of oak and laurel. The memorial is of bronze.'

The proposed memorial to the late Sir John Stainer in the Cathedral he served so well will appropriately find its place near that of his friend Arthur Sullivan.

WILLIAM REA.

WITH much regret do we place on record the loss of an excellent musician and a good friend to music in Newcastle-on-Tyne, in the person of William Rea, whose death took place at his residence, 7, Summerhill Grove, in that city, on the 8th ult. The deceased musician was born in the East End of London on March 25, 1827. He began to play the organ as a child eight years old. At the age of ten he became an articulated pupil of Josiah Pittman, organist of Christ Church, Spitalfields. During the absence of his master in Germany, young Rea deputised for him for several months. At that time Vincent Novello, who had shown much interest in the boy, visited the church Sunday after Sunday for the pleasure of seeing and hearing him play the organ. Among Dr. Rea's treasures were two gifts of music inscribed thus:—

Presented by Vincent Novello to Master William Rea as a mark of approbation, and as an encouragement to persevere steadily



in his endeavours to become an accomplished musician. September 6, 1839.

From Vincent Novello to his friend Mr. Pittman's clever little deputy, Master William Rea, with kind wishes for his improvement in his musical studies. Christmas, 1840.

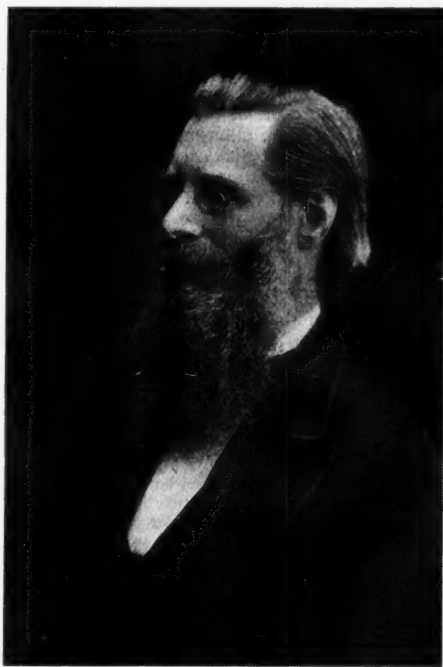
Master Rea competed for more than one organ appointment — on one occasion playing the great G minor fugue of Bach—but he was always rejected on account of his youth; at last, aged sixteen, he obtained his first post, Christ Church, Watney Street, in the East End of London. While there he subscribed to the first edition (1845) of Mendelssohn's Organ Sonatas, then published at one guinea net! In a letter to the present writer—dated August 29, 1894—he said: 'I believe I was *one* of the first to play these Sonatas in public. I remember playing the third (in A major) at St. Olave's, Southwark, on a Sunday evening early in 1847, and before this I played some of the movements to Dr. Gauntlett privately (he registering for me) on the same instrument.'

Rea took some pianoforte lessons of Sterndale Bennett. It was a great event in the youth's life when, in 1846, he journeyed with his master (Bennett) to Birmingham in order to be present at the first performance of 'Elijah.' On the occasion of that visit he, Mendelssohn and Bennett formed a trio who took a walk after breakfast on the morning following the production of the oratorio. At Birmingham Mendelssohn invited Rea to study under him at Leipzig. After having held his second organist appointment in London—St. Andrew's Undershaft—he proceeded first to Leipzig in order to study under Moscheles (pianoforte) and Richter (counterpoint), and he subsequently proceeded to Prague that he might gain further knowledge in pianoforte technique from Droyschok.

After an absence of three years on the continent Rea returned to London and entered upon the busy life of a professional musician of attainment. He brought with him a large quantity of Schumann's pianoforte music. By lending the 'Novelletten' to various people, he helped to make that master known, one of the borrowers being Cipriani Potter, the Principal of the Royal Academy of Music. He gave chamber concerts, played much in public, founded and conducted the Polyhymnion Choir (100 male voices), conducted the Amateur Orchestral Society, saw Berlioz and Spohr conduct their own works, gave many lessons, and continued his church work, his last organ appointment in London being at St. Michael's, Stockwell. At the Great Exhibition of 1851 his masterly playing of Bach's Organ Fugues attracted the attention of an old gentleman who, like Oliver Twist, asked for more. The veteran listener then handed the young organist his card, which bore upon it the name 'J. B. Cramer.' Rea was present at the opening ceremony on May Day, 1851. His ticket of admission stated that the holder thereof was 'Mr. Hill's organ blower.' Upon presenting the document at the entrance, the door-keeper said 'It's a very strange thing, but you are the third organ blower of Mr. Hill's that has gone up!'

The great and eventful change in his life came in 1860. The Corporation of Newcastle-on-Tyne advertised for a Borough Organist at a salary of £150 a year. Nine candidates competed before the judges, W. T. Best and Henry Smart, and William Rea obtained this important post. The second and third candidates in the order of merit—both highly commended by the adjudicators—were William Spark and Walter Parratt, the latter then a youth of eighteen. For upwards of forty years he rendered most valuable aid in the furtherance

of music in Newcastle. Rea may be regarded as the pioneer of orchestral music in the great city on the Tyne. In 1867 he started an annual series of orchestral concerts, conducting every evening for a month at a time, the series extending over a period of nine years. He engaged a first-rate band consisting of London players (led by Carrodus, with Alfred Gibson among the first violins), and he played Wagner long before the Master became fashionable in London. In one season (October, 1869) Rea performed eleven complete Symphonies and twenty-four Overtures, in addition to many smaller works. A man by no means narrow in his sympathies, Dr. Rea took infinite pains to foster choral music in the city of his adoption, and the high rank to which Newcastle has now attained in this respect is not



THE LATE DR. WILLIAM REA.

(Photo by H. S. Mendelssohn, Newcastle-on-Tyne.)

a little due to the good seed sown and nurtured by the remarkably able musician who has recently passed away.

The church organ appointments held by him in Newcastle and district include St. Thomas's; St. Andrew's; St. Mary's, North Shields; and St. Hilda's, South Shields. He was an honorary fellow of the Royal College of Organists, and in 1886 the University of Durham worthily conferred upon him the honorary degree of Doctor of Music. His compositions include a Jubilee Ode for the Newcastle Exhibition of 1887, several anthems, songs, some pianoforte transcriptions, &c., in addition to three organ pieces of great charm.

The remains of Dr. Rea were laid to rest in Jesmond Old Cemetery. The large and very representative company present at the interment was indicative of the great respect in which he had so long been held in the place where he had worked so unceasingly for the promotion of the divine art.

AN OLD-AGE PENSION FUND.

*Come, come, we are friends,
Let's have a dance.*

SHAKESPEARE.

Such is the terpsichorean invitation which headed the announcement of the concert in aid of the Pension and Benevolent Fund of the Hallé Orchestra, given on the 19th ult. at Manchester, under Dr. Richter's conductorship. Here is the programme of that light fantastic toe music-making:—

Ballet Suite	Jean Philippe Rameau.
(Arranged for Concert use by F. Mottl).	
(a) Menuette. (b) Musette. (c) Tambourin.	
Six German Dances	Mozart.
Invitation to the Valse	Weber-Berlioz.
Tarantelle	Auber.
Dance Indienne	Rimsky-Korsakoff.
Dance Cosaque	Seroff.
Csárdás	
Slavonic Dances	A. Dvorák.
'Die Romantiker' Walzer	J. Lanner.
Künstlerleben Walzer	Johann Strauss.

This selection is in pleasant and strong contrast to the gloomy nature of many orchestral programmes. Why should not the Philharmonic Directors give us a Strauss waltz—not Richard himself again—once in the season, if only as an antidote to the morbid strains of immature compositions. That, however, by the way.

The Pension and Benevolent Fund of the Hallé Orchestra referred to above is so excellent an institution that we have much pleasure in furnishing some information in regard to its history and aims. The inception of the scheme is due to Dr. Richter, once an orchestral player himself, who wrote to the *Manchester Guardian* of March 6, 1901, the following letter:—

In a few days the second season since I became conductor of the Hallé Orchestra will come to an end. I must gratefully acknowledge that my endeavours in the cause of musical art have been zealously supported on all hands, and most of all by the gentlemen of the Executive Committee. I therefore look hopefully to the future, and am resolved to stay in Manchester for the remaining years during which I may be able to work effectively and fruitfully in the service of my art.

There is a fine motto, 'Musica lux in tenebris.' I am not sure where I read or heard that motto, but it is here that I have learned to appreciate its full significance. I shall scarcely be accused of ingratitude or hostility to Manchester if I venture to say that we are not exactly spoiled by sunshine. But as a makeweight for that, the genius of the city has given to the inhabitants a certain warm sensibility to the eloquence of tone. Living in a climate rather unfavourable to the delight of the eye, they seem to be all the more keenly alive to the delight of the ear. Fortunately we have in our midst the resources necessary for the satisfaction of that musical sense—an excellent choir with a most able choirmaster, and an Orchestra of the highest ability and devotion to duty. There is zealous work at our rehearsals, and no loss of time. So much is certain, the results being recognized on all hands. The maintenance and improvement of this Orchestra is the object that I now have most at heart, and the first condition of success in that object is stability. There must be a nucleus of experienced musicians about which such new-comers as may from time to time have to be admitted will be grouped till they can combine with the rest on an equal footing.

To bring about that stability we require an old-age pension fund. Orchestral players are not, as a rule, in a position to make a fortune or to lay by any considerable savings for the support of their old age. They are therefore easily enticed away from one appointment by the offer of another with slightly better remuneration. I require complete devotion to the matter in hand, and I recognise with pride and pleasure that our Orchestra,

almost without exception, give the very best of their power and ability for the sake of the works performed and for the honour of the Hallé Concerts. It is my firm intention to promote the formation of a fund from which, in case it prospers as I hope it may, members of the Orchestra disabled by old age or illness would draw a pension. Such a fund would greatly strengthen the bond which unites the musicians of the Hallé Orchestra, and would make it easier both to obtain and keep talent of the highest quality.

For this good and charitable purpose it is my intention once a year to give a concert, the entire proceeds of which will be devoted to the fund in question. I venture to hope, too, that the amount of the fund may be increased by free-will offerings, and that it may thus in no long time begin to serve its purpose. I propose that the names of charitable contributors should be printed in the programme-books as 'Promoters of the Pension Fund.'

In the firm belief that my appeal to the friends of music in Manchester will not be in vain, I sign myself,
Yours, &c.,

HANS RICHTER.

This genial letter brought a 'free-will offering' of £500 from two anonymous friends. At the general meeting of the Hallé Concerts Society held in the spring of 1902, the chairman of the executive committee, Mr. E. J. Broadfield, stated that the Hallé Executive would welcome any attempt on the part of the orchestra to formulate a Pension scheme for the band, to be managed by a committee elected by the members of the band. Encouraged by this expression of approval on behalf of the powers-that-be, negotiations took place between Dr. Richter and a member of the Orchestra, with the ultimate result that the Pension Fund became an actual reality. It is not necessary to trace its history in detail, suffice it to say that the idea of the scheme is to entitle any member of the orchestra to a pension at the age of sixty, or before that time if incapacitated by illness; and that the pensions, &c., are paid from

a. Interest of existing capital (£1,120).

b. Annual subscriptions of members of the Orchestra.

c. Donations by friends and well-wishers.

d. Proceeds of annual benefit concerts on behalf of the Fund, of which three have been given (in the Spring of 1901, 1902, and 1903), and at which the players give their services.

Such, then, is the broad outline of a scheme that will have many sympathisers far beyond Manchester. The splendid and not over-remunerative work done by our orchestral players deserves full acknowledgment. If a distinguished musician happens to fall on evil days, or leaves those dependent upon him in a penniless condition, the hat is passed round and more or less successful appeals are made to the charitably disposed; but the poor bandsman whose hands at last fail to respond to the calls of his bow, or whose lungs are not what they used to be, may starve, being without influence and having had no opportunity of saving. We cannot do better than summarise the foregoing reference to so good a cause and print in extenso the following letter which appeared in a recent issue of the *Manchester Guardian* by Mr. E. J. Broadfield:—

THE HALLÉ ORCHESTRA PENSION FUND.

To the Editor of the *Manchester Guardian*.

SIR,—Will you allow me, as chairman of the Executive of the Hallé Concerts Society, to call the attention of your readers to a few facts in connection with the extra concert to be given next Thursday?

The programme itself will doubtless excite considerable interest and curiosity, not only on the part of the general public, but amongst musical amateurs. The other day, in fact, I heard a distinguished musician say that he

would at any time gladly travel four or five hours to hear Dr. Richter conduct waltzes by Strauss and Lanner. It will be noticed, moreover, that the concert, like that of last year, will be distinctly historic, as the programme will illustrate the development of dance music; and in addition to such familiar pieces as Weber's 'Invitation à la Valse,' with Berlioz's orchestration, and Aubert's 'Tarantelle,' it will include some of Rameau's daintiest music and a series of charming dances by Mozart.

The programme, however, speaks for itself, and it is rather to the pension fund I wish specially to refer now. At the last annual meeting of the Hallé guarantors I said that it would be advisable to secure the co-operation of the band in settling the pension fund scheme, and I am glad to be able to say that the fund is now no longer an institution merely to be hoped for, but that, as the result of friendly negotiations between the Executive and a committee of the Orchestra, a scheme has been adopted which will shortly come into operation. Its details have still to be completed, but the broad outline may be easily described. Every member of the Orchestra may, and probably will, contribute a fixed annual sum, which will entitle him to a pension at the end of a fixed period of years, or when, through sickness or other disability, he is no longer able to fulfil his engagements. And if at any time a member is unable to accept an engagement at the beginning of a season, or if his engagement shall not be renewed, his claim to have returned to him the whole of the money he has contributed in subscriptions will be fully recognised. But the annual subscription will not be the only contribution of the Orchestra to the pension fund. Henceforward they will play gratuitously at the annual extra concert, and the conditions just stated in regard to members whose engagements will not be renewed will prevail in this case also, as members will have the right to claim the fee they would have received had the concert been one of the regular series. The pension fund will also be assisted by contributions through the Executive Committee. We have now in hand for pension purposes, including the surplus of two special donations of together £500, about £1,120. From these special donations we have paid towards the assistance of sick and aged instrumentalists about £83; but the residue, including the proceeds of the extra concerts and the contribution of friends, remains intact. This we hope will steadily increase, and when funded it will allow us to make substantial annual grants to the fund.

Yours, &c.,

E. J. BROADFIELD.

The Secretary of the Fund is Mr. Carl Fuchs, principal violoncellist of the Hallé Orchestra, who has kindly furnished us with the above particulars of this estimable orchestral organization.

Church and Organ Music.

CHANTING.

The notes on the Anglican Pointed Psalter in our last issue (p. 174) have brought forth the following exceedingly interesting letter from that excellent authority on Church music, Mr. John S. Bumpus. He writes:—

SIR,—In the Historical Notes on Chanting the Psalms given in your last issue, I observe that you dwell at some length upon Miss Hackett's letter contributed to the *Harmonicon* of February, 1832; and you point out that the worthy and accomplished 'Lady of Crosby Square' took an evident interest in the above subject.

She undoubtedly did so, for in my possession is a large-type octavo copy of the Psalter, pointed from beginning to end, with bar-lines and other symbols, by her own hand, in red and black ink.

On the blank pages with which the book is interleaved such verses as failed to satisfy Miss Hackett on the first trial are 'scanned,' and given with figures, accents and

small black and white notes, as mentioned in the *Harmonicon* letter. Occasionally, short Scriptural comments are introduced, and each Psalm is prefaced by an historical notice.

Miss Hackett doubtless intended to publish the result of her labours, for inserted at the commencement of the volume is the 'copy' for a title-page, which runs thus:—

The Music | of the | Bible | including | the Book
of Psalms, pointed as they | are to be sung in
Churches and such other passages from | the Sacred
Scriptures | as were originally adapted | & designed
for | Musical Performance | or | Instrumental
Accomp^t.

The | Appendix | containing | a few easy Chants,
Services and | Anthems for Congregational |
Worship. Selected and arranged by | W. Horsley,
Mus. B., Oxon.

The Appendix may be had separately.

'Serve the Lord with gladness and come before
His presence with a song.'

Then follows this dedication:—

To the Members of the | Church of England | as
by law established | this volume | is inscribed | by
a | namesake & disciple of | Bishop Hackett.

At the first Commemoration of Sir Thomas Gresham, held at St. Helen, Bishopsgate, on July 12, 1832, the Psalms for the day (lxiii., lxiii., and lxiv.) were printed with Miss Hackett's pointing, as part of the Form of Service used on the occasion, a copy of which lies before me. These Psalms were printed, so a footnote informs us, from an edition of the Psalter then being prepared for publication by W. Hawes, Vicar-Choral of St. Paul's Cathedral, but beyond the aforesaid specimens I cannot find that any more was ever done. The work possibly languished for want of support, or there may have been others at work in the same field. The two chants (both double) used for the Psalms at the above Commemoration were Hawes in C (No. 31 in a collection then in course of publication by Hawes himself) and Goss's well-known adaptation from the *Allegretto* of Beethoven's Seventh Symphony (No. 32 in the same Collection).

A large quantity of Miss Hackett's papers, diaries and letters, extending from 1810 to 1874, came into my possession some six years ago, all of which I have carefully arranged, bound and indexed for easy reference. Amongst the correspondence are many interesting and valuable autographs of celebrities of the day in the realms of theology, literature, painting, architecture, sculpture and music, chiefly English. On the subject of chanting, Miss Hackett seems to have carried on an animated correspondence with the Rev. W. H. Havergal, of Worcester, Rev. Peter Maurice, of New College, Oxford, John Peace, Librarian of the Bristol City Library (author of 'An Apology for Cathedral Service'), Robert Jones, organist of Ely, Rev. Joshua Stratton, Precentor of Canterbury, and others.

I herewith send Miss Hackett's Psalter for your inspection, as I, in common with many of your readers, know so well the great interest you take in everything that relates to the History of English Church Music and the choral service.

Yours faithfully,

Glebelands,

Stoke Newington, N.

March 4, 1903.

JOHN S. BUMPUS.

PURCELL'S 'O SING UNTO THE LORD.'

Sir Frederick Bridge, in one of his recent Gresham lectures, made a serious attack upon Vincent Novello's edition of Henry Purcell's anthem 'O sing unto the Lord.' 'It is dreadful,' said the Professor, 'to see how Vincent Novello treated this anthem, and quite dreadful to think how it is sung in cathedrals.' He (Sir Frederick) bases his charge on 'a contemporary MS. of Purcell's great anthem written in 1688. The

MS., he went on to say, 'belonged to Purcell's great friend Gostling, the celebrated bass, and his descendant, my friend Mr. Kennedy Gostling, has lent it to me.' The inference is, of course, that Novello made his edition from this transcript, or one exactly like it, as Sir Frederick sets forth in detail the things that he (Novello), with evil intent, has done, or has not done. But there is not the slightest evidence that Novello ever saw this Gostling copy, or one similar thereto. If Sir Frederick will look at the *folio* edition of 'O sing unto the Lord,' he will find an editorial note—unfortunately not printed on the octavo copy—which reads thus:—

The copy from which this anthem has been engraved, was contained in a very curious old Volume of Manuscript Church Music, that formerly belonged to Mr. Richard Guise, who succeeded Dr. Benjamin Cooke as Master of the Choir Boys at Westminster Abbey. The Book afterwards formed part of the valuable collection of Mr. Bartleman, at the sale of whose music this very rare volume was purchased by Mr. John Watts (who was a pupil, as singing boy, of both Dr. Cooke and Mr. Guise) and by whom the book has been since very kindly presented to the Editor of this work.

Unlike many editors, Vincent Novello has frankly stated the source from which he published the anthem, and it is not fair to charge him with deliberate maltreatment without further evidence. We have been unable to trace the whereabouts of the volume referred to in the above note: perhaps some of our readers may be able to give some information in regard to its present location. It is easy to criticise, but the fact should not be forgotten that, but for the enthusiasm of Vincent Novello seventy years ago, Purcell's anthems would have remained a sealed book to many a musician and choir. He was the first to publish any of the anthems of Purcell, and although he was not infallible,—who is?—his name should not be held up to reproach without just cause.

TWO SPECIAL SERVICES IN PRESBYTERIAN CHURCHES.

Time was, and that not so very long ago, when organs were entirely tabooed in Presbyterian churches, even in England. But among the many ecclesiastical changes that have taken place in recent years none is more marked than the changed attitude towards music in churches under Presbyterian government. For instance, at St. Paul's Presbyterian Church, South Shields, on Sunday afternoon, the 1st ult., a musical service included the rendering of Bach's fine church cantata 'Sleepers, wake!' and Spohr's 'God, Thou art great,' given, to the edification of the congregation, by the church choir, under the direction of the able organist of the church, Mr. W. G. Whittaker.

At Free St. George's Church, Edinburgh, on the 13th ult., the Musical Association sang Mendelssohn's 'Lauda Sion' (Praise Jehovah) and Stainer's 'The Daughter of Jairus' in a manner most commendable to all concerned. The performance may be regarded as unique, in that the choir of seventy voices sang without a conductor, and that the accompaniments to both works were played on the organ entirely from memory! When, however, we say that the organist was Mr. Alfred Hollins, chief musician of the church, the adjective 'masterly' naturally comes to mind in the achievement, and it may be used without fear of undue adulation. Miss Maconochie, the leading soprano of the church, sang her solos beautifully.

Mozart's 'Requiem' was sung in Ripon Cathedral at a special service on Friday evening the 20th ult., under the careful direction of the organist, Mr. C. H. Moody, with Mr. Percy Hughes, organist of Holy Trinity, Coventry, at the organ. The other instrumental accompaniments were pianoforte (Mr. Harry Jackson) and drums (Mr. J. Shaw), while the Cathedral choir was augmented by vocalists from the Training College and Choral Society. The service lists of Ripon Cathedral show an eclectic selection of music, from Byrd to Brahms. Bach's 'St. Matthew' Passion is to be sung on Wednesday evening the 8th inst.

THE BUZZING SWELL TONE.

Messrs. J. W. Walker and Sons, the well-known organ builders, have recently been turning out some old papers. Amongst them is the following curious application, of a purely bona fide character, which they received from a lady. We print it literatim, only omitting the name of the fair writer:—

Miss ——— would be glad to know the cost of building the following organ (without pipes), or with, if possible to get into room 6 feet 6 inches in height:

2 manuals, straight pedals, 20 stops as following.

Oboe must swell out a *buzzing* swell tone.

Mechanical swell - to ped.

Great.

Great ped.

Swell org: oboe swell 8 ft.

Vox Anglicana - 8 ft.

Flute 8 ft. Lieblich - 8 ft. echo.

Tremolo Vox Humana 8 ft. mixture.

Gt. organ large open Diapason.

Soft shut Diapason.

Trumpet. Principal. Dulciana.

Twelfth, 2 ft. 8 in. and one more.

Gamba loud.

Pedal organ. Soft Diapason. Loud.

Bourdon pedals.

4 composition (or more) pedals acting on *swell*, *great* and pedal organs.

Powerful swell pedal held open by swing rod.

Perfectly plain wood—no show—as used in churches, *unpolished*, and plain steel pipes.

Nothing came of the proposal, not even the 'powerful swell pedal held open by swing rod.'

ORGAN RECITALS.

Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand.—Concert-Fantasia on 'Ein feste Burg,' G. A. Thomas.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Third organ concerto, Handel.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Barcarolle, Wolstenholme.

Mr. F. Isherwood-Plummer, Congregational Church, Southport.—Chanson triste, Tchaikovsky.

Mr. Fred. G. Hickson, Holy Trinity, Malvern.—Adagio in E, Merkel.

Mr. H. M. J. Gibbon, St. Mary's, Leamington.—Grand Chœur in E flat, Guilman.

Mr. H. Matthias Turton, United Methodist Free Church, Lower Wortley, Leeds.—Choral Song and Fugue, S. S. Wesley.

Mr. Edward Cutler, K.C., St. Barnabas, Kentish Town.—Minuet in B flat and Postlude in G, Edward Cutler.

Mr. R. Meyrick Roberts, St. Stephen's Walbrook.—Sonata in D minor, Alfred H. Allen.

Mr. Hugh Blair, Christ Church, Newgate Street.—Lento sostenuto (from Sonata in G major, Op. 18), Hugh Blair.

Mr. G. Bernard Gilbert, Town Hall, Stratford.—Sonata in E flat (Op. 6), Chr. Fink.

Mr. C. E. B. Dobson, Baptist Chapel, Hucknall.—Caprice in B flat, H. Botting.

Mr. R. H. Turner, Parish Church, Portsmouth.—Sonata da camera in D, by A. L. Peace.
Mr. Fred. Gostelow, St. Saviour's, Liverpool.—Air with variations in A, Haydn (Arr. by Best).

Mr. T. J. Crawford, St. Paul's, Camden Square (Farewell Recitals).—Imperial March, Elgar.

Mr. James Tomlinson, St. John the Baptist, Pilling (Opening of a new organ built by Ainscough, Preston).—Barcarolle, Sterndale Bennett.

Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester.—Sonata in G minor, Filippo Capocci.

Mr. W. Wolstenholme, Stoke Newington Presbyterian Church.—Serenata in A and Scherzo in F, Wolstenholme.

Mr. R. W. Evans, Christ Church Cathedral, Colombo.—Finale in the French style, J. C. Bridge.

Mr. H. Crackell, Primitive Methodist Chapel, Wellgate.—Festal March, Calkin.

Mr. Franklyn Mountford, St. James's, Handsworth.—Offertoire de Ste. Cecile, Jules Grison.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Air with variations and final fugato, Smart.

Mr. G. Herbert Riseley, St. Saviour's, Woolcott Park, Bristol.—Fantasia ('The Storm'), Lemmens.

Mr. Herbert Morris, Kenilworth Parish Church.—Sonata in C sharp minor, Basil Harwood.

Mr. Alfred H. Dudley, Oxtou Road Congregational Church, Birkenhead.—Andante con moto, E. T. Chipp.

Mr. Sydney Townshend, Dumbarton Parish Church.—Scherzo, Hayte.

Mr. Claude E. Cover, St. Paul's, Galashiels.—Chanson d'été, Lemare.

Mr. H. J. Davis, Christ Church, Bath.—Fantasia on the tune 'St. Mary,' C. E. Stephens.

Mr. Henry Graves, Ayr Parish Church.—Air and Finale, Thiele.

Mr. J. Charles Long, St. James's, Marylebone.—Triumphal Song, A. H. Brewer.

Mr. W. C. Webb, The Downs Chapel, Clapton.—Grand March in E flat, Smart.

Mr. Cyril B. Rootham, St. John's College Chapel, Cambridge.—Fugue in G minor, William Russell.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. A. M. Colchester, St. Paul's, Canonbury.

Mr. C. R. James, St. Nicholas', Blundellsands.

Mr. George Lightfoot, Christ Church, Ware.

Mr. A. G. Macey, H.M.S. 'Britannia.'

Mr. F. G. Massey, St. Mark's, Gloucester Gate.

Mr. Frederick A. Ogilvy, St. Lawrence's, Ramsgate.

Mr. Sydney W. Stephenson, St. Mary Magdalene,

Stoke Bishop, Bristol.

Mr. Stanley S. P. Stubbs, St. Paul's, Camden Square.

Mr. R. F. Virgoe, Christ Church, Ottershaw, Surrey.

Mr. J. W. Wright, St. James' Parish Church, Abinger.

Messrs. Breitkopf and Haertel have just issued a new edition of their extensive catalogue in a portly tome of 1,240 pages and weighing over 4lbs. The plan adopted—strictly alphabetical of composers' names, with full cross-references—is the only plan for a catalogue if it is to be of any practical value. The extent of this useful book of reference may be estimated by the fact that the works of Schubert occupy nearly sixty pages of closely, yet clearly, printed titles, his songs, about 650 in number, alone filling nine pages. The Beethoven and Mendelssohn entries necessitate forty pages each. The work of collecting such a mass of detail as is here presented must have been a task of patient magnitude, and the Catalogue seems to have been very accurately compiled. We notice, however, one slip. The name of one of the Editors of the Fitzwilliam Virginal Book is somewhat shorn: it appears as J. A. Fuller!

The Madrigal Society offers two prizes for the same number of madrigals. The first award is the Molineux Prize of Ten Pounds and the Society's Medal, and the second is the sum of Five Pounds. Compositions must be sent in before October 1 to the Hon. Secretary, Mr. J. Edward Street, Woodside, Caterham, Surrey. The conditions of the competition will be found in our advertisement columns.

FESTIVALS IN APRIL.

April will be quite a Musical Festival month this year, though the various events occur very near the border-line of its successor, in fact one fixture extends into the month of May. We subjoin the various music-makings in chronological order, with an outline of each meeting:—

NORTHAMPTON.

April 17 and 18.

This music-making, organized by the Hon. Mrs. C. Spencer, consists of a competition and evening concert.

MIDDLESBROUGH MUSICAL FESTIVAL.

Conductor, Mr. Kilburn. April 22 and 23.

The scheme includes Dr. Elgar's 'The Dream of Gerontius' (conducted by the composer); the first performance in England of Fritz Volbach's 'The Page and the King's Daughter'; Bach's 'Sleepers, wake!'; Richard Strauss's Symphony in F minor, and Bruckner's Symphony No. 4 in E flat ('The Romantic'); Sullivan's 'Golden Legend,' &c. Hon. Secretary, Mr. C. Wood, North Ormesby, Middlesbrough.

CARLISLE.

April 22 and 23.

Competition and two concerts; Bach's 'O Light everlasting,' conducted by the adjudicator, Dr. McNaught, will be the chief work performed. Mr. D. Hodgson is the Secretary.

WESTMORLAND MUSICAL FESTIVAL.

Held at Kendal. April 23, 24, and 25.

Concerts and competitions.—Dr. McNaught, Mr. Tertius Noble, and Mr. Frank Kidson, adjudicators. Mr. Coleridge-Taylor, conductor. Principal works: 'Somervell's cantata 'The Power of Sound,' Elgar's 'Coronation Ode,' and a new cantata, composed especially for the Festival by Mr. George Rathbone and entitled 'Vögelweid, the Minnesinger,' to be sung by a chorus of 500 children, accompanied by one of the local orchestras and conducted by the composer, also Miss Lehmann's new Cantata 'Once upon a time.' The interesting Folk-Song competition, peculiar to this Festival, is referred to on p. 234. The Hon. Secretary is Mr. A. H. Willink, Burneside, Kendal.

SPILSBY.

April 27 and 28.

This is also a competition (judge, Dr. McNaught) and concert; at the latter 'The Power of Sound' (Somervell) will be sung. Mrs. Massingberd deserves all commendation and encouragement for galvanizing into musical life this rural district in a somewhat out-of-the-way corner of Lincolnshire.

BRIDLINGTON MUSICAL FESTIVAL.

April 28.

With Mr. Bosville, most genial of programme annotators, at the helm. The programme includes Dvorák's 'Spectre's Bride,' Nesvara's 'De Profundis,' Lloyd's 'Hero and Leander,' Beethoven's Fourth Symphony, Mr. Arthur Hervey's Overture 'Youth,' and a new Suite for orchestra, composed for the Festival by Mr. G. T. Patman. Secretary, Mr. B. M. Townsend, Bridlington.

MORECAMBE MUSICAL FESTIVAL AND COMPETITION.

April 29, May 1 and 2.

The works to be performed are 'The Banner of St. George' (Elgar), conducted by the composer, and Bach's 'O Light everlasting.' Dr. Elgar, Dr. McNaught and Mr. Percy Pitt are the adjudicators at this Festival of more than local renown. Secretary: Mr. Powell.

If we cannot boast of a Festival in London during the present month, we may call attention to the Joachim Quartet Concerts announced to take place at St. James's Hall on April 25 and 27, May 1, 5, 7, 12 and 14. It will be evident from the above schedule of events that all the good music in the British Isles is not made in London.

Reviews.

Selected Pianoforte Studies. Set I., Books 1 to 4; Set II., Books 1 to 4. Progressively arranged by Franklin Taylor.

[Novello and Company, Limited.]

Not the least difficulty attending the vocation of a teacher of the pianoforte is the selection of music for his or her pupil. And is not this more especially the case in regard to technical studies? There is no dearth of such material, it is the matter of suitable selection that troubles the conscientious teacher, especially when the pupil belongs to the great majority coming under the designation 'average.' It is in order to meet such difficulty that these 'Selected Pianoforte Studies' have been compiled by Mr. Franklin Taylor, who is not only a most skilled expert in pianoforte teaching, but may be regarded as 'a guide, philosopher, and friend.' A quotation from his Preface sets forth the *raison d'être* of this useful publication:—

The present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

It was an excellent idea to make two selections—Set I. for pupils less naturally endowed than others, and Set II. for those of higher technical attainment. Of course, where additional studies are desired in order to develop some particular shortcoming in a pupil's technique, the larger collection edited by Mr. Taylor and well known as his 'Progressive Studies,' from which the present selections have been made, is available. The practical utility of the publication is so obvious that its adoption by many teachers may be a foregone conclusion.

Life of Richard Wagner. An authorised English version by William Ashton Ellis of C. F. Glasenapp's 'Das Leben Richard Wagner's.' Vol. III.

[Kegan Paul, Trench, Trübner & Co.]

'Ought I to call the present volume an "English version" of Herr Glasenapp's work?' asks Mr. Ellis in his Prefatory Note. His doubt arose from the fact that 'its five hundred pages represent but a hundred of the German original.' Strictly speaking, no; but it was not worth while altering the title. The period of which he treats is indeed 'rich in psychological and æsthetic interest,' so that the expansion is welcome. It extended from the years 1849 to 1852-3, during which was developed the scheme of the *opus magnum*, which a quarter of a-century later was realised at Bayreuth. Numerous extracts are given from the 'Correspondence of Wagner and Liszt,' also from Richard Wagner's letters to his Dresden friends, and as both these collections have been before the public for some years, we may be able to sum up many pages in a few words. From Mr. Ellis's point of view lengthy extracts were indispensable. The volume opens with a few pages concerning the fruitless visit of Wagner to Paris, in 1849, after he had been forced to leave Dresden. He wants to get to Zurich to be at peace and set to music his poem 'Siegfried's Tod,' which he calculates will take him about 'half a year'! But first came much essay writing, and then when he did set to work, he found that a 'Young Siegfried' must take precedence; and finally he thinks out a big scheme, three dramas and a prologue, so that neither of the operas is sent, as Liszt had hoped, to Weimar. A whole chapter

is devoted to Liszt and to the Princess Carolyne v. Sayn-Wittgenstein; it is a long one, but it throws a vivid light on the Wagner-Liszt correspondence, and shows us how much more Liszt would have done for Wagner had he not 'given his soul into silken bondage.' The friendship of Liszt for the composer was distasteful to the Princess; and the latter not only influenced the life of Liszt and his actions, but also his writings. In his last letter written to her three weeks before his death, Liszt signs himself 'umilissimo Sclavissimo.' Of the analyses of 'Tannhäuser' and 'Lohengrin' 'much,' says our author, 'is to be assigned to the Princess.'

It was in 1852 that the German theatres began to take an interest in Wagner's operas, and for this Mr. Ellis easily accounts. Wagner was no longer at Dresden, an active object of the jealousy of Reissiger, and also 'of the two opposing camps outside, Berlin and Leipzig,' while Liszt by the production of 'Lohengrin' had aroused curiosity. In the published correspondence between Liszt and Wagner we learn something of the negotiations with various theatres, but in the present volume the story is presented in fuller detail. The delays and shabby behaviour of Leipzig in connection with 'Tannhäuser' caused great annoyance to Wagner, but at last when it was produced there in 1853 the success thereof was great. In one letter to Liszt the composer writes:—'With these Philistines, in general, I probably shan't travel far: they haven't the remotest idea of the nature and future of my works.' We often hear people say 'If only Wagner were alive now what joy it would give him to see how his works are now admired and appreciated!' But such a sentence as the above reminds us that a man of genius is conscious of his power; he knows that he is ahead of the age in which he lives, and is therefore not surprised at the indifference or hostility of the world; as with Beethoven, so was it with Wagner. In a letter to Uhlig the latter says: 'I don't live in my age at all, because I flit among you as a ghost, because the wide world is full of fools.' Wagner cycles are all the fashion now, and it is interesting to note that the first one was given by Liszt at Weimar in 1853. The 'Flying Dutchman' was performed on February 16 in that year, and a second time before the 20th, when 'Tannhäuser' was given, followed on the 26th by 'Lohengrin.'

Passing on to the 'Ring,' Mr. Ellis frankly acknowledges that 'Das Rheingold' is 'the least popular of the four sections of the "Ring,"' and, unlike its fellows, is scarcely ever performed purely for its own sake, *i.e.*, alone.' So far as London is concerned it has never been thus given. He does not accept the usual explanation, *viz.*, a lack of interest in the doings of mythical gods and goddesses, but accounts for it by 'the general dislike of any story that so ruthlessly displays the seamy side of human nature.' For ourselves, however, we prefer the former explanation. One point is mentioned which 'militates against more general appreciation of "Das Rheingold,"' *viz.*, the 'stringing of chains between the giants' staffs, and the hanging thereto of salvers, &c., that clink like tin as they strike each other.' The effect produced is no doubt highly ridiculous, yet we cannot think that it interferes with 'general appreciation' any more than does the dragon scene with that of 'Siegfried.'

Mr. Ellis has made what he justly deems 'no mean discovery.' The existence of two 'Siegfried's Tod' poems, the original one of 1848, and the revised one of 1852-3, identical with that of 'Götterdämmerung,' is well known, but he believes that there was an intermediate one made in 1851. The 'three different styles of diction' in the 'Götterdämmerung' first attracted attention to the matter. He intends to deal with it at length in Vol. IV.; for the present he only adduces 'the broader reasons of a faith that in my own mind already amounts to a certainty,' and from what he says with regard to *internal* evidence, he seems to have good reasons for his belief. Mr. Ellis's work has evidently been to him a labour of love, and those who have followed him thus far will look forward with eagerness to the remaining volume or volumes, for the life of the Bayreuth master is one of absorbing interest: it is more than the life of the man, it tells also the story of the decline and fall of old-fashioned Italian opera, and the rise and progress of music-drama.

NEW EASTER ANTHEMS.

I will magnify Thee. By W. H. Bell.

Sing ye to the Lord. By C. H. Lloyd.

Awake, awake! By the Rev. T. W. Stephenson.

[Novello and Company, Limited.]

The compositions of Mr. W. H. Bell have shown so much originality and independence of conception that we take up the anthem with pleasurable anticipations, which it is satisfactory to be able to state are realised on examination of the music. The composition is opened by a short passage for the basses in unison, emphatic and jubilant in character, this expression being increased on the entrance of the full choir. The opening portion is succeeded by a section intended to be sung by a smaller number of vocalists unaccompanied. The music of this is flowing and graceful, and well laid out for the voices. It gives place to a baritone solo which, however, may be omitted if desired. The final chorus is bold and vigorous and brings an excellent example of modern Church music to an effective close.

Dr. Lloyd's anthem is less ambitious in design; it is shorter by four pages than the preceding one, and it makes less demands on the executive abilities of the singers. There is a dramatic element in the music, and consequently there are some very effective passages, notably in the setting of the words 'Death is swallow'd up in victory.' The Anthem 'Awake, awake!' by the Rev. T. W. Stephenson is not specially designed for Easter, but it would be suitable for that season inasmuch as it is written for Parish Choir Festivals. The music is diatonic in character and solidly harmonised. It presents no difficulties to fairly trained choirs.

L'Education Musicale. Par Albert Lavignac.

[Paris: Librairie Ch. Delagrave.]

To write about one department of musical art within reasonable compass is no easy matter: to treat of the art generally, and to give advice to pupils concerning the study of this or that instrument, of singing, or of theory and composition, and to keep within moderate limits, is a truly difficult matter. Our author, who is Professor of harmony at the Paris Conservatoire, really conveys many practical hints in a singularly easy, pleasant style. His observations, cautions, and criticisms show knowledge and experience, and his book will benefit both pupils and teachers. It would naturally disappoint readers who expect detailed information on any particular subject, but what M. Lavignac offers is sound and sensible: his book might well be entitled *multum in parvo*.

Organ Music. By various composers.

[Novello and Company, Limited.]

Two pieces by Mr. Edwin H. Lemare are entitled 'Rhapsody' (Op. 43) and 'Chanson d'été.' The first of the pair fully justifies its title, and perchance it tells a tale. The second, a typical Lemareian theme in B flat with an episode in the key of G minor, is a composition that has in it the elements of popularity. A Canzonetta and Réverie, by Mr. Herbert Brewer, are imbued with that thoughtfulness which one expects from him. If the Canzonetta is a little restless, the Réverie is a delicate and withal an attractive little piece in six-eight time.

Mr. William Faulkes has written a very melodious composition in his Minuet and Trio (in F); it would make a pleasing recital piece. Everyone knows Mr. E. H. Thorne as a serious-minded musician, his Bach crusade at St. Anne's, Soho (of which church he is the organist), alone entitles him to be so designated. Moreover, this earnestness of purpose shows itself in his three compositions for the organ now before us—(1) a Prelude and Fugue in F sharp minor, (2) Variations on Jeremiah Clark's tune 'St. Luke,' and (3) a Fantasia in F. As love laughs at locksmiths, so Mr. Thorne makes light of difficulties, or rather he expects the players of his trio of pieces to be well equipped in the matter of technique. Organists, and there are many

such, who like 'something to work at'—the 'something' being solidly written music for the instrument—will enjoy the fare provided for them by Mr. Thorne.

Old dance forms seem to be favoured by composers for the organ. Here we have another Minuet and Trio (in E flat), this time from the pen of Mr. John Pulletin. Pleasant contrast is afforded by the Trio (in G), with its drone pedal bass. With the exception of some octave passages in the right hand, the piece presents no difficulties, even to a player of average attainments. Dietrich Buxtehude, an organist much admired by Bach, is one of those old-time composers who had something to say and the gift of being able to say it. Mr. John E. West has reverently edited the Chaconne in C minor of the old master; furthermore he has supplied a brief biographical note of his career, a good idea which might be further developed.

The Village Organist has now been extended to Book 34—the most recent additions to this useful publication being Books 32, 33 and 34. Of the nineteen pieces herein set forth, eleven are original compositions contributed by Mr. Myles B. Foster, Mr. John E. West, Dr. Roland Rogers, Dr. Cuthbert Harris and others. The arrangements, which have always been a feature of the series, include transcriptions from the works of the great masters from Bach to Wagner. All the characteristics of the Publication are retained in this fresh instalment of a work that is of practical value to those for whom it is primarily intended.

The Morning Service set to music in the key of A. By John E. West.

[Novello and Company, Limited.]

Mr. West writes with long practical experience both as an organist and choirmaster, and this, combined with a lively sense of the value of direct melodic expression, results in his Church music being eminently singable and effective. The Morning Service comprises the Te Deum Benedictus, and Jubilate, which are severally allied to music of important design. The part-writing in the Te Deum is in a considerable measure contrapuntal, but it does not present difficulties to a fairly-trained choir. In spirit the music is essentially modern. The traditional *pianissimo* for the song of the Cherubin and Seraphin is avoided, the reiteration of the word 'Holy' being delivered *fortissimo*; the recitation of the text is broken up by short organ interludes, and the conclusion is *legato* and *piano*. The opening of the Benedictus is dignified and impressive, and as the setting proceeds there are some notably harmonic changes. The part-writing is interesting, and the Gloria is imposing. The setting of the Jubilate is appropriately jubilant, and the flowing nature of the part-writing is very attractive.

From the character of the accompaniment to this Service we may assume that the composer intends to score it for orchestra, although this in no sense implies that it is unsuitable for organ.

The Junior Violinist. Edited by C. Egerton Lowe.

Books 5, 6, 7, 8, 11, 12, 13, 14, 15, 16.

[Novello and Company, Limited.]

This useful series is growing rapidly. It provides graded pieces and exercises, all of which are printed plainly and even beautifully, and in every detail carefully edited. It must be a great boon to teachers and young players to find suitable music of the best kind ready at hand without a painful and tedious search. Book 5 contains Mozart's Sonata in C major (Köchel, 303), the *Allegro* of which is a capital study in the rapid execution of fairly easy passages not going beyond the third position. The pianoforte part demands good playing. Book 6 contains eight of Mendelssohn's 'Songs without words,' also not going beyond the third position. Book 7 consists of Mozart's Sonata in F major (Köchel, 547), a beautiful study for both pianist and violinist. In Book 8 we have Schumann's 'Phantasiesstücke' (Op. 73), (three pieces). Here rather more technical skill is called for. Many

players not juniors would feel that such music makes more than a little demand upon execution, and more especially upon interpretative skill. Book 11 contains Three Romances, by Schumann (Op. 94). Here again real appreciation of the music is an absolute condition of success. The three pieces are full of characteristic beauty. Book 12 gives us six of Pleyel's duets for two violins (Op. 8), and Book 13, another set of six (Op. 48). These twelve duets bring us as it were back a year or two, for, interesting and melodious as they are, they make little demand upon technical skill. Every young player will delight in playing with his or her teacher or a fellow-student these really excellent and educational compositions. It may be well to mention that the first set of six (Book 12) can be played wholly in the first position, and the second set (Book 13) in the first and third positions. These violin duets being complete in themselves no pianoforte accompaniment is provided. Book 14 consists of scale and arpeggi exercises, and includes all the exercises of this kind asked for by the Associated Board in their School examinations and those in the Junior and Senior Divisions of the Local Centres. Books 15 and 16 each give three Sonatinas for Violin and Pianoforte by Carl M. von Weber. These light and pretty fancies call for delicate playing, and the violin part demands an acquaintance with the region of the fourth position which will not be an insuperable difficulty to any player who has mastered the pieces in the preceding books of the series.

Correspondence.

THE STREETS OF LONDON.

DEAR SIR,—Referring to the paragraph on the streets of London named after composers, in the March issue of THE MUSICAL TIMES, it is stated that Mendelssohn is unrepresented in that respect. May I be allowed to mention that a huge block of very up-to-date mansions (so called) has recently been erected just off Sloane Street, and overlooking the old burial ground of the Royal Chelsea Hospital, to which the name of the composer of 'Elijah' (Mendelssohn Gardens) was given. This has, however, now been changed to a less pretentious title. Possibly the builder repented him of using a name so artistic to a modern block of flats.

I should also like to add that at Fulham is to be found a *Novello* Street. Although the name does not stand for a great composer, yet it is one that spells music, and is dear to musicians the whole world over.—Yours faithfully,

44, Redburn Street, Chelsea.

A. HAMPTON BROWN.

FIGURE NOTATION IN MUSIC.

DEAR SIR,—Having read the paragraph on pp. 171—172 of your March number on the system suggested by Dr. Koller of Vienna for writing tunes by means of figures, and noted your comment on it, I venture to remark that some years ago I published an 'Easy Notation of Music' (developed from the system of singing by numerals in German village schools) and a second booklet entitled 'Music minus Stave,' which contains, besides some exercises in scales and chords, sixteen popular tunes by various composers, arranged for the pianoforte for amateurs who have no time to learn stave music. Both booklets are to be had at Messrs. Novello and Co.'s.

The system is simplicity itself, promotes musical intelligence, and greatly facilitates the study of harmony and counterpoint in Imitation, Inversion and Contrary Motion.—Yours faithfully,

F. WEBER.

Organist of the late German Chapel Royal,
St. James's Palace.

23, Highbury Grange.

THE CENTENARY OF FRANZ LACHNER.

DEAR SIR,—On April 2 next, one hundred years will have elapsed since Franz Lachner, one of the most famous composers of a past generation, was born at Rain, a little town in the Kingdom of Bavaria. I lay emphasis on the words 'a past generation,' for I fear that but few musicians, let alone the general public, will remember the centenary of Lachner's birth, so completely has the name of this composer passed from the minds of the people now living. It is difficult to account for this, as Lachner was a very great and illustrious musician indeed, and also one of the most successful during his lifetime. He composed works in every conceivable branch of his art, as they comprise eight Symphonies, seven Suites for orchestra, three Operas, two Oratorios, two Stabat Maters, several Masses, five String Quartets, many Pianoforte Quartets, Quintets, Sextets, an Octet for wind instruments, Violin Sonatas, Organ Sonatas, Pianoforte pieces, and a large number of songs. Lachner belonged to the strictly classical school of musicians, religiously following the footsteps of Bach, Handel, Mozart, and Beethoven. By far the finest of all Lachner's works are his Suites, notably those in E minor (Op. 113), and D minor (Op. 115), which once upon a time enjoyed considerable popularity all over Germany and in other countries. Lachner was one of the greatest contrapuntists and masters of fugue who ever lived, and both those delightful Suites just mentioned contain fugues which to my mind are the most magnificent and most glorious ever written for the orchestra. Why such superb compositions as Lachner's Suites should now be ignored by almost every orchestral conductor in the world completely passes my comprehension.

Let us sincerely hope that the centenary of Lachner's birth, of which I have now reminded the public, may be an incentive for reviving some of the splendid works of this most estimable and sterling composer, for it does seem a crying scandal and a burning shame that Lachner's Suites, these grand classical compositions, should be allowed to fall into oblivion, whilst the most ghastly trash of certain latter-day composers is performed, and even applauded by the public. Franz Lachner, it may be of interest to mention, enjoyed the intimate personal friendship of Schubert and Beethoven, and indeed of most of his great musical contemporaries. He lived to a green old age, as he died at Munich on January 20, 1890, in his 87th year.

44, Hamilton Gardens, Yours very faithfully,
St. John's Wood.

ALGERNON ASHTON.

[We make some reference to Lachner's music in England on p. 234.—ED. M.T.]

ONOMATOPŒIA IN MUSIC.

DEAR SIR,—In Mr. Vernon Blackburn's interesting article 'Onomatopœia in Music' there is a reference to Haydn, who, it is said, 'seems in an extremity of delight when he can secure an onomatopœic effect like that of the serpent in "The Creation." Whether, however, Haydn was so delighted with effects of this kind (I try to avoid that very long word) seems doubtful, if faith is to be placed in A. C. Dies, the composer's friend, who tells us in his 'Biographische Nachrichten' (1810) that the text of 'The Seasons' was the cause of unpleasantness between Haydn and Baron van Swieten, who prepared the words, an adaptation from Thomson's 'Seasons.' Haydn specially disliked the croaking of frogs, and sought to hide it from the ear. For this Swieten blamed him, produced a piece by some old author in which the croak (*Koax*) was prominently set forth, and begged him to imitate it. The latter, enraged, resolved not to be worried any more, and expressed his dissatisfaction in a letter in which he wrote: 'It would be better if the blessed croak were omitted.' This letter passed through many hands, and indeed is said to have appeared in the *Zeitung für die elegante Welt*. Swieten was much annoyed at it. Mr. Blackburn is a man of wide reading, yet this old out-of-print book of Dies may possibly not have come under his notice, or surely he would have referred to the passage in question.

Ἀντιονοματοποιήσεις.

'THE DREAM OF GERONTIUS' AT DANZIG.

(FROM OUR OWN CORRESPONDENT.)

On the 11th ult., the oratorio 'The Dream of Gerontius' was performed for the first time in Danzig, and for the third time in Germany. It was an artistic achievement of the first rank, chiefly on the part of the conductor, Herr Fritz Binder, but also of the chorus (that of the Sing-Akademie) and the orchestra. The excellent soloists, Frl. Frida Kisielnicki, Herr Fr. Dierich and Herr Joseph Staudigl, rounded off and completed a performance which was received with enthusiasm, after having been anxiously looked forward to by the public and eagerly discussed in the local press.

The work marks an epoch in the history of the Oratorio. The composer, with English determination, causes us to realize that, in oratorio, music is the handmaid of religion; and it cannot be gainsaid that the proper place for the work is the Church, strictly speaking—say, some vast, solemn cathedral, the Demon chorus notwithstanding. It is just this chorus, forming as it does a necessary and, dramatically, a life-giving element, which must not be heard at too near a distance. The demons form an essential part of the picture, and with rose-water they could not be painted. Calmly considered, however, the use of dissonances and strenuous rhythms in this demoniac episode is not any more pronounced than in Berlioz, who in such matters goes still farther. The extensive use of ancient Church modes might at first sight appear a mere affectation. But it soon becomes evident that it is the expression of a strong individuality which has entered deeply into the spirit of Religion, and one that could not resist the chaste and holy effect of these modes, while at the same time not despising the use of modern chromaticism and a modern orchestration as original as it is distinguished. With all this, the dependence of the melody on the text has not been carried so far that any four pages of Elgar's vocal score do not throughout contain more good music than whole acts of so-called 'Wagnerian' operas which, with their 'spoken song,' lower music to the role of a mere *ancilla dramatica*.

In his avoidance of set forms Elgar follows Wagnerian lines. Be this as it may, the ridiculously inconsistent changing from reflection to action and *vice versa*, so characteristic of old oratorios—the 'St. Matthew' Passion in particular—is thereby avoided. It is remarkable how organically chorus and soli alternate in Elgar's work. The dependence of the music upon the words is shown in that, except in the choruses, it is all but impossible to thoroughly enjoy the work unless the text is known, or can be followed. The man who must read to understand, however, is not the man to whom real, *i.e.*, pure and absolute music addresses itself; but this is not to deny that the 'Dream' is throughout interesting and frequently beautiful and even great. From the point of view of absolute music, the choruses are productive of the highest enjoyment and the purest elevation. In them, deep feeling is wedded with supremest mastery to transparent polyphony and beautiful sound effects, both in the vocal parts themselves and in conjunction with the orchestra; while in the masterfulness of this limpid polyphony (often in as many as fourteen parts) the work surpasses everything that has hitherto been achieved in oratorio. But nowhere does this masterfulness degenerate into a mere display of technique; on the contrary, it everywhere heightens or deepens the expression of the psychic moments, and in doing so reaches the sublime.

DR. C. FUCHS.

The death took place, on February 22, in a lunatic asylum in Vienna, of Hugo Wolf, a prolific composer of songs, several choral works, a string quartet, a three-act opera, and other compositions. He wrote songs wholesale, and Hugo Wolf Clubs were formed in order to popularize his works. Wolf was born on March 13, 1860, at Windischgrätz, Styria; he had, therefore, nearly completed the forty-third year of his life.

THE WHISTLES AND REED INSTRUMENTS OF THE AMERICAN INDIANS OF THE NORTH-WEST COAST.

An exceedingly interesting paper on the above subject, of which the following is a digest, was read by the Rev. F. W. Galpin, M.A., F.L.S., before the Musical Association on the 10th ult., Sir Hubert Parry, the President, in the chair. A number of original specimens were also shown.

The Pacific seaboard which bounds the territory of British Columbia on the western side is separated from the interior by dense forest and high mountain ranges. Scattered along the coast for a distance of about 1,000 miles are certain Indian tribes remarkable for their technical skill and light complexions. They may be divided roughly into five families: The *Salishan* of Eastern Vancouver Island and the opposite mainland; the *Wakashan* (including the Kwakiutl) of Western Vancouver and the mainland north of the previous family; the *Tsimshian* north of the Wakashan; the *Tlingit*, farther north in Southern Alaska; and the *Haida*, who inhabit the Queen Charlotte Islands. Museum specimens testify to their skill in carving and weaving, but the object of the paper was to call attention to and classify a remarkable variety of musical instruments found in general use amongst these coast tribes; for in addition to the popular drum and rattle they have certain wooden whistles and reed instruments unknown to the other Indians of North America. Instruments of the cup-mouthpiece type like the horn, and stringed instruments, are not used except under European influence.

The classification, compiled by Mr. Galpin after a careful study of a large number of specimens in America and in Europe, is as follows:—

GROUP A.—WHISTLES.

CLASS I.—Without finger-holes.

Division a.—Mouth blown.

Section 1.—*Slopt pipes*. This is the commonest and perhaps earliest type of whistle; it is found in its simple or single form; also in twin (or double), triple, quadruple, quintuple, and sextuple forms, giving a remarkable polyphonic series.

Section 2.—*Half-slopt pipes*. These are not so common, and may have suggested the whistles with finger-holes.

Section 3.—*Open pipes*. Decidedly uncommon.

Division b.—Mechanically blown.

A compressible bladder filled with grass or bark is attached to the whistle; in later specimens its place is supplied by bellows.

CLASS II.—With finger-holes.

These are rare. There are two genuine old specimens in the British Museum. The slate flutes, carved and decorated with totemic devices, are modern adaptations of European models, made for sale as curiosities.

GROUP B.—REED INSTRUMENTS.

CLASS I.—Without finger-holes.

Division a.—Mouth blown.

Section 1.—*Double-beating reeds*. These are made of wood, and can be controlled by the lips, or are concealed within a cap or cover as in the mediæval krumhorn. In the covered double reeds we have also twin, triple, and quadruple forms.

Section 2.—*Single-beating reeds*. In the simple form these appear to be a recent introduction due to contact with Europeans. But a twin single-beating reed is found, formed by inserting a thick wooden 'lay' between the two halves of the ordinary double-beating reed. Also a double-action single reed is used, in which a thin piece of wood vibrates between two rigid 'lays.' These seem to be due entirely to Indian originality.

Section 3.—*Retreating reeds*. The inverse of the double-beating reed, and found both in a terminal and a lateral form. Similar sound producers are used by the country children in England.

Section 4.—*Ribbon reeds*. A thin vegetable membrane vibrating within a narrow air passage.

Division b.—Mechanically blown.

Bellows only are used for these.

CLASS II.—With finger-holes.

Specimens are rare. There are three in the British Museum of an early form.

As regards the use of these instruments, some of the smaller whistles are perhaps used as decoys; but most, if not all, of the whistles and reeds are employed in the mysteries and secret societies of these Indian tribes. They are considered sacred, and the uninitiated are not allowed to see them on pain of death. As these instruments are not used in connection with the Indian songs, *vocal* music was not discussed. In what way these Indians obtained their principles of sound production—the carefully constructed whistle head and the elaborate development of the reed—is not known. Some consider it was through communication with the Asiatic continent; but if so, we fail to find the free reed and the vertical and transverse flutes so popular among Eastern Asiatics. More probable is it that in some way they have come in contact in previous centuries with the Aztec tribes, to whom the whistle head was well known, and whose religious mysteries were associated with musical instruments.

The complete paper, with notes and illustrations, will be read with much interest when it is published in the Proceedings of the Musical Association for the current session.

ROYAL CHORAL SOCIETY.

The revival on Ash Wednesday (February 25) at the Royal Albert Hall of Sir Arthur Sullivan's oratorio 'The Light of the World' was an interesting event, in that the work had not been heard in London for many years. Miss Evangeline Florence, Madame Kirkby Lunn, Miss Maggie Purvis, Mr. William Green, Mr. Frederick Ranaow and Mr. Kennerley Rumford, as soloists seemed to realise the devotional character of the music assigned to them.

The expected annual performance by the Royal Choral Society of Sir Arthur Sullivan's 'Golden Legend' took place at the Royal Albert Hall on the 19th ult., when the soloists were Miss Marguerite Macintyre, Miss Florence Bulleid, Mr. Ben Davies, and Mr. Dan Price. The choral singing indicated that the choristers were so familiar with the music that they needed more rehearsal than they had received. This remark does not apply to the notes nor to the precision of attack, but to the important matter of accentuation and intelligent delivery of the text. The popular work was preceded by Dr. Cowen's 'Coronation Ode,' produced at the Norwich Festival last autumn. The effective choral writing greatly gained by the larger body of voices. The march section produced a notable contrast with its context, and the *finale* became most imposing. The solo part was sympathetically sung by Miss Helen Jaxon. Sir Frederick Bridge conducted both performances.

THE PHILHARMONIC SOCIETY.

The ninety-first season opened in a most auspicious manner on February 26, at Queen's Hall. The band was in splendid form, the tone of the strings being particularly rich, and the delicacy, brilliancy, and precision of the orchestral playing, under Dr. Frederic H. Cowen's direction, would be difficult to surpass. The concert opened with the first performance of an overture on the subject of Maeterlinck's play 'Pelleas and Melisanda,' from the pen of Mr. Garnet Wolseley Cox, whose previous compositions produced at the concerts of the Royal Academy of Music, of which Institution he was a student, have attracted favourable notice. The overture is a picturesque and imaginative composition, containing some strong passages and remarkable for its sanity. Other memorable performances were those of Schumann's Symphony in D minor (No. 4), and M. Raoul Pugno's beautiful pianoforte playing in Mozart's Pianoforte Concerto in E flat (No. 9), which was rendered to perfection. The vocalist was Miss Susan Strong.

A particularly attractive programme was presented at the second concert on the 12th ult. Mr. Frederic d'Erlanger's Violin Concerto in D minor was played for

the first time in England, with Herr Fritz Kreisler as soloist, and Sir Charles V. Stanford's 'Irish Rhapsody' No. 1, in D minor (Op. 78), and Sir Alexander Mackenzie's suite 'London day by day' were heard for the first time in central London. The concerto is deficient in virility, but its themes are expressive and the workmanship most musicianly and finished. The opening movement, the strongest in the work, contains some very ingenious and effective contrapuntal writing for the soloist; the slow movement is meditative and poetical, the *finale* is gay and vivacious. Herr Kreisler played his part to perfection, and he and the composer were twice called to the platform. The other two works above-mentioned were produced at the Norwich Festival last autumn, when they were so fully described in these columns that further comment is unnecessary; but it should be added that they each improved enormously upon a re-hearing under the direction of their composers, who have given us nothing better. Miss Lydia Nervil created a most favourable impression by her finished and intelligent rendering of Ophelia's Scena 'A vos yeux' from Ambroise Thomas's 'Hamlet.'

ROYAL ACADEMY OF MUSIC.

The students' concerts on February 23 at St. James's Hall, and on the 13th ult. at Queen's Hall, contained much that merited warm praise. The novelties at the former were an *Andante* and *Allegro* for two trumpets by Mr. E. York Bowen, and a 'Cossack cradle song' with pianoforte accompaniment and violin and violoncello obbligati by Miss Eleanor C. Rudall. The former composition proved a more interesting work than might have been anticipated from the combination of instruments, the *Andante* in particular being pleasing. It was admirably played by Mr. William Cox and Miss Catherine Fidler. The cradle song is a commendable student effort, and was sympathetically sung by Miss Katie E. B. Moss. Other soloists who merit praise and encouragement were Mrs. Dewhurst, by reason of her refined singing, and Miss Margaret Holloway and Miss Julia Higgins, respectively violinist and pianist. Some commendable renderings of chamber music were also given.

The orchestral concert on the 13th ult. acquired distinction by the inclusion of the first performance in England of Herr Richard Strauss's Burleske in D minor for pianoforte and orchestra. The solo part was cleverly played by Miss Mary Burgess, and full justice seemed to be done to the orchestral portion under the able direction of Sir Alexander Mackenzie; but the work did not leave a satisfactory impression, the themes not possessing sufficient significance to justify the lengthy development to which they were subjected. Two other novelties were an Overture entitled 'Redgauntlet,' by Mr. Felix Swinstead, and a song of ambitious design for soprano and orchestra named 'Cleopatra,' by Miss Katie E. B. Moss, by whom it was sung. The Overture testifies to a lively imagination and considerable knowledge of orchestral effect, and is a promising composition. A notable performance was Mr. E. York Bowen's rendering of the solo part of Sir A. C. Mackenzie's 'Scottish' Pianoforte Concerto (Op. 55). Miss Ruth Clarkson showed great promise as a violinist, and the trio 'Jesus, Heavenly Master,' from Spohr's 'Calvary,' was well sung by the Misses S. P. Soper, Katie Moss, and M. F. Jones. At the close of the concert Sir Alexander received a shower of violets from the students, who had armed themselves with bunches of this fragrant flower as a 'send off' of their popular Principal previous to his departure to Canada.

The following awards have been made:—The Goldberg Prize—to Edith C. Patching (of Worthing). The Llewellyn Thomas Prize—to Gwladys Roberts (of Llanelly). The Evill Prize—to W. Daniel Richards (of Blaenau, Mon.).

The Westmorland Scholarship annually awarded to vocalists has this year been gained by Mr. Basil Franklin Taylor, a nephew of Mr. Franklin Taylor of The Royal College of Music.

London Concerts, Recitals, &c.

BROADWOOD CONCERTS.

It is satisfactory to see Messrs. Broadwood's excellent scheme of chamber concerts so widely appreciated. At the performance on February 26 at St. James's Hall there was played for the first time a Trio for pianoforte, violin, and cor Anglais by Mr. Donald F. Tovey, the composer (at the pianoforte) being assisted by Mr. Haydn Wood and Mr. Horton. The unusual combination of instruments did not prove satisfactory, and the music, although well written, failed to make a deep impression. A specially interesting feature of the evening was the interpretation of one of Purcell's Ten sonatas of four parts, for strings and clavier, published in 1697, two years after his death. The vocal element included Henschel's 'Serbisches Liederspiel' and Sir Charles V. Stanford's songs from Tennyson's 'Princess,' which were admirably rendered by Miss Ethel Wood, Madame Kirkby Lunn, Mr. John Coates, and Mr. F. Randalow, with Mr. Randal Ronald at the pianoforte.

The concert on the 12th ult. opened with Mr. T. F. Dunhill's Quintet in F minor for strings and horn, an estimable work which improves on acquaintance. The other Quartet was that by Mozart in the key of C. The string players in both compositions were Miss Jessie Grimson and Messrs. Frank Bridge, Ernest Tomlinson, and Edward Mason. The horn-player was Mr. T. Busby. Mr. Campbell McInnes and Mr. Howard Jones gave an effective rendering of the 'Willow-wood' section from 'The House of Life,' a cantata for baritone voice and pianoforte by Mr. Vaughan Williams.

RICHTER CONCERT.

What may be termed a tentative 'Richter' concert, with the Hallé (Manchester) Orchestra, took place at the Queen's Hall on the 16th ult. The bringing by Dr. Richter of his own band to London doubtless relieved him of much labour in rehearsal, but in matter of tone quality the Manchester players are not so good as the London players, and it cannot be said that, in the matter of precision, attack, and delicacy, they surpassed the effects produced by the orchestra selected from the metropolis. Mr. Schultz-Curtius, however, announces that a series of concerts will be given in the autumn. Dr. Richter was most successful in his interpretation of the 'Meistersinger' Overture and Beethoven's eighth Symphony. The other works were the 'Love scene' and 'Queen Mab' *Scherzo* from Berlioz's 'Roméo et Juliette,' cantata, Tchaikovsky's fantasia 'Francesca da Rimini,' and Liszt's 'Mephisto Walzer.'

MISS MARIE HALL.

Five hundred people were turned disappointedly away from St. James's Hall on a wet afternoon last month (the 5th ult.), when Miss Marie Hall gave her violin recital, an unprecedented experience in the history of the building, at all events in regard to a new-comer. It took Paderewski three years to get a London audience; but this gifted young girl, still in her teens, at once makes her mark by the simple force of her genius. The programme was one that would put to the test any violinist, yet Miss Hall triumphed gloriously over all the demands it made upon her. In the Kreutzer Sonata she was overweighed by her colleague at the pianoforte. One sighed for a less up-to-date pianoforte in such concerted music, or a player with the delicate touch of a Henry R. Bird. The virtuoso performer and the sonorous instrument beloved by him are not always suggestive of ideals in concerted music.

In Ernst's Violin Concerto in F sharp minor, a composition that simply bristles with difficulties, the fair fiddler furnished fresh proof of her extraordinary technical equipment and musicianship. Bach's Chaconne received an interpretation that was perfectly natural and satisfactory, and one that gave much promise of Miss Hall's future as an exponent of classical music. Herr Gottfried Galston played on the pianoforte Brahms's 'Variations on a theme of Handel,' and Miss Caroline Montefiore contributed some songs. Mr. H. R. Bird was, as usual, irreproachable as accompanist.

QUEEN'S HALL SYMPHONY CONCERTS.

Only a brief notice is required of the concert conducted by Mr. Henry J. Wood, at Queen's Hall, on the 14th ult. The feature was the superb rendering of Tchaikovsky's Fifth Symphony, which should be more often played. M. Jacques Thibaud proved himself an artist of the first rank in M. Saint-Saëns's attractive Violin Concerto in B minor, and the finished singing by Mdlle. Marcella Prega, in Mozart's Recit. and Rondo 'Chi' io mi scordi di te,' and in songs by M. Saint-Saëns and Schumann, added to the enjoyment of the afternoon.

AMATEUR ORCHESTRAL SOCIETIES.

The Royal Amateur Orchestral Society, under the able direction of Mr. Ernest Ford, gave an excellent concert on the 10th ult. at Queen's Hall. The programme included the Overture to Wagner's 'Tannhäuser,' and Schubert's 'Unfinished' Symphony, and the first performance in this country of Herr E. N. von Reznicek's 'Donna Diana' Overture, a bright but conventional composition. The soloists were Miss Muriel Foster, Mr. Dalton Baker and Herr Max Wolfstahl.

The Strolling Players' Orchestral Society, conducted by Mr. William Shakespeare, gave a performance on the 20th ult. at Queen's Hall, but this only calls for record.

SIGNOR BUSONI.

Among the many pianoforte recitals of this season, the one given by Signor Busoni at Bechstein Hall on February 26 deserves special mention. When he interprets a Beethoven sonata or a well-known classical piece we mentally compare his reading with that of some of the great pianists who have passed away, or with living ones of note, and thus criticise to our heart's content. When, however, Signor Busoni announces half-a-dozen of Liszt's 'Etudes d'exécution transcendante,' we feel that we have no standard whereby to measure him. Now and again some pianist plays one of the Liszt-arranged Paganini Etudes—especially the 'Campanella'—which on the occasion in question Signor Busoni gave by way of encore; but to attack monsters like 'Mazeppa,' 'Wilde Jagd,' or the No. 10 in F minor, which bears no superscription, is quite out of the ordinary run of things. Though the actual notes may be within the power of many pianists, very few could dash off these and other of the fearfully difficult 'Etudes transcendentes' with the force, fire, and, apparently, facility displayed by Busoni. The first part of his programme included six Etudes by Chopin, but his readings of these tone-poems are familiar. He also played César Franck's fine Prelude, Choral, and Fugue.

DR. LUDWIG WÜLLNER.

The vocal recital given by this distinguished artist on the 20th ult. at St. James's Hall was a notable event in the past month. His musical and powerful tenor voice and keen dramatic perception were advantageously displayed in an admirable selection of songs, particular interest being attached to his interpretations of a group by the late Hugo Wolf, which confirmed the opinion of many of his countrymen that the composer was one of the greatest *lieder* writers of the Fatherland.

VARIOUS CONCERTS AND RECITALS.

M. Jean Gerardy made his reappearance in London, after an absence of five years, at St. James's Hall on February 26 at an orchestral concert conducted by M. Ysaye. The gifted violoncellist was heard in M. Saint-Saëns's Concerto in A minor, the *Adagio* and *Allegro* of Haydn's Concerto in D, and in Boellmann's Symphonic Variations (Op. 23), in all of which he played with a beauty of tone, brilliancy, and artistic intuition that entitle him to be placed in the front rank of his art. M. Ysaye secured excellent renderings of the orchestral portion of the above works, and also admirable interpretations of M. Saint-Saëns's symphonic poem 'Jeunesse d'Hercule' and M. Svendsen's legend 'Zorahayda.' Madame Cleaver sang with dramatic emphasis. On the 18th ult. M. Gerardy gave a recital in the same hall, when he was heard to advantage in Goltermann's Concerto in A minor, and Boccherini's Sonata in A (No. 6). The vocalist on this occasion was Miss Florence Schmidt. Mr. Percy Pitt rendered good service at the pianoforte.

FOUR-PART SONG.

Words Anon. (Circa 1530.)

Composed by W. H. BELL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegretto moderato. (naively.)

SOPRANO. *p* Ah! my sweet sweet-ing, My lit - tle pret-ty *rit.* sweet - - ing, *mf* My

ALTO. *p* Ah! my sweet sweet-ing, My lit - tle pret-ty *rit.* sweet - - ing, *mf* My

TENOR. *p* Ah! my sweet sweet-ing, My lit - tle pret-ty *rit.* sweet - - ing, *mf* My

BASS. *p* My lit - tle pret-ty *rit.* sweet - - ing, *mf* My

(For practice only.)

Allegretto moderato. (naively.)

p *rit.* *mf*

a tempo.

sweet-ing will I love, Wher - ev - er I go, . . She is so prop - er and

a tempo.

sweet-ing will I . . love, Wher - ev - er I go, . . She is so prop - er and

a tempo.

sweet-ing will I . . love, Wher - ev - er I go, . . . She

a tempo.

sweet-ing will I . . love, Wher - ev - er I go, . . She is so prop - er and

a tempo.

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pure, So stead - fast, sta - ble and de - mure, . . There

pure, So stead - fast, sta - ble and de - mure, . . There

is so prop - er and pure, . . So . . stead - fast and de - mure, . . There

pure, . . So stead - fast, sta - ble and de - mure, There

cres. *f* *rall.* *pp*
is none such, you . . may be sure, As my sweet sweet - - ing, . . There

cres. *f* *rall.* *pp*
is none such, you . . may be sure, As my sweet sweet - - ing, There

cres. *f* *rall.* *pp*
is none such, you . . may be sure, As . . my sweet sweet - - ing, There

cres. *f* *rall.* *pp*
is none such, you . . may be sure, As my sweet sweet - - ing, . . There

Poco meno mosso. *rall. e dim.*

is none such you . . . may be sure, As my sweet sweet - - ing. In

is none such you . . . may be sure, As my sweet sweet - - ing. In

is none such you . . . may be sure, As my sweet sweet - - ing. In

is none such you . . . may be sure, As my sweet sweet - - ing. In

Poco meno mosso. *rall. e dim.* *p*

L'istesso tempo. *cres.*

all this world as think - eth me, Is none so pleasant to my eye, That I am glad so

all this world as think - eth me, Is none so pleasant to my eye, That I am glad so

all this world as think - eth me, Is none so pleasant to my eye, That I am glad so

all this world as think - eth me, Is none so pleasant to my eye, That I am glad so

L'istesso tempo. *cres.*

oft to see, As my . . sweet sweet - ing. When I be-hold my sweet - ing sweet, Her

oft . . to see, As my . . sweet sweet - ing. When I be-hold my sweet - ing sweet, Her

oft . . to see, As my . . sweet sweet - ing. When I be-hold my sweet - ing sweet, Her

oft to see, As my . . sweet sweet - ing. When I be-hold my sweet, Her

face, her hands, her mig - non feet, It seems to me there's nought so sweet As

face, her hands, her mig - non feet, It seems to me there's nought so

face, her hands, her mig - non feet, It seems to me there's nought . . so

face, her hands, her mig - non feet, It seems to me there's nought so sweet As

my sweet sweet - ing, It seems to me there's nought so sweet As

sweet As . . my sweet sweet - ing, It seems to me there's nought so sweet As

sweet As . . my sweet sweet - ing, It seems to me there's nought so sweet As

my sweet sweet - ing, It seems to me there's nought so sweet As

dim. e rall. *affettuoso.* *Come lma.* *pp*

my . . sweet sweet - ing. Ah! my sweet sweet-ing, My lit - tle pret-ty

dim. e rall. *pp*

my . . sweet sweet - ing. Ah! my sweet sweet-ing, My lit - tle pret-ty

dim. e rall. *affettuoso.* *pp*

my sweet sweet - ing. Ah! my sweet sweet-ing, My lit - tle pret-ty

dim. e rall. *pp* *Come lma.*

my . . sweet sweet - ing. Ah! my lit - tle pret-ty

rit. *a tempo. sempre pp*

sweet - ing, My sweet-ing will I love, Wher - ev - er I go, . . She

rit. *a tempo. sempre pp*

sweet - ing, My sweet-ing will I . . love, Wher - ev - er I go, . . She

rit. *a tempo. sempre pp* *poco*

sweet - ing, My sweet-ing will I . . love, Wher - ev - er I go, . .

rit. *a tempo. sempre pp*

sweet - ing, My sweet-ing will I . . love, Wher - ev - er I go, . . She

rit. *a tempo. sempre pp*

is so prop-er and pure, So stead - fast, sta - ble and de - mure, . . There

is so prop-er and pure, So stead - fast, sta - ble and de - mure, . . There

She is so prop-er and pure, . . So stead - fast and de - mure, . . There

is so prop-er and pure, . . So stead - fast, sta - ble and de - mure, There

is none such you . . may be sure, As my sweet sweet - - - ing, . . Ah! . .

is none such you . . may be sure, As my sweet sweet - - - ing, . . Ah! . .

is none such you . . may be sure, As my sweet sweet - - - ing, . . Ah! . .

is none such you . . may be sure, As my sweet sweet - - - ing, . . Ah! . .

my sweet sweet - - - ing!

my sweet sweet - - - ing, my sweet - ing!

my sweet sweet - - - ing, my sweet sweet - ing!

my sweet sweet - - - ing, my sweet sweet - ing!

VARIOUS CONCERTS AND RECITALS.—(Continued.)

It was pleasant to see a numerous audience at the Wessely chamber concert on the 2nd ult. at Bechstein Hall, for this quartet party merit generous support. Messrs. Wessely, Spencer Dyke, Lionel Tertis and B. Patterson-Parker are manifestly animated by artistic impulse, and their ensemble is excellent. Detailed criticism is unnecessary, but it should be said that the above-mentioned qualities were prominent in the interpretations of Beethoven's Quartet in F (Op. 18), Grieg's Quartet in G minor, and in Brahms's Quintet in F minor, the pianoforte part of the last-named being admirably played by Miss Gertrude Peppercorn.

The first performance in England of Herr Felix Weingartner's String Quartet in D minor (Op. 24) took place at the Saturday Popular Concert at St. James's Hall on the 7th ult. The work is an interesting example of modern methods applied to established forms. Its sentiment is not deep, but it is sincere and attractively expressed. It was well rendered by the Kruse quartet party.

Miss Fanny Howard and Miss Wyllie Jaeger gave distinction to their concert, on the 9th ult., by playing for the first time in England a Sonata for violin and pianoforte by Dirk Schäfer. It is a fluently-written work, deficient in strength, but pleasing. The concert-givers showed intelligence and proficiency.

Mr. Francis Harford at his vocal recital at St. James's Hall on the 10th ult. again brought forward a number of new songs by British composers. The best were entitled 'Silent noon' by Mr. R. Vaughan Williams, and 'Idyll' by Mr. Cecil Forsyth, which merit the attention of cultured vocalists.

Miss Gertrude Ess, a young violoncellist, aged nineteen, from Newcastle-on-Tyne, made a most successful début at Steinway Hall on the 18th ult. Miss Ess is a pupil of Signor Pezze, and her playing in two movements, *Adagio* and *Allegro moderato* from a 'Concerto Patetico' by Charles Schubert, not previously heard in London, and in Tchaikovsky's 'Variations on a Theme Rocco,' showed exceptional abilities that entitle her to an esteemed position in the musical world, and should carry her to the summit of her profession.

An interesting pianoforte and vocal recital was given at the Guildhall School of Music on the 24th ult. by two much-esteemed professors of that Institution—Mr. Willem Coenen and Mr. Arthur Oswald. The former played a varied programme of pianoforte music with his well-known ability, the selection including Mendelssohn's Prelude and Fugue in E minor, and Beethoven's 'Waldstein' Sonata, and Mr. Coenen's own study for the left hand alone. Mr. Oswald interpreted the vocal part of the programme with his usual refined and artistic methods in songs by Purcell and other composers. Mr. Stanley Hawley accompanied.

A choral competition for ladies' choirs was held at the Kensington Town Hall on the 24th ult. There were five classes—viz., sight-reading, which was compulsory, two-part singing, three-part singing, and four-part singing, and one specially for church choirs. Seven choirs sang. The four-part test-piece was 'Questionings' (Brahms). Very great interest was manifested in the proceedings. Mrs. Layton's highly-trained choir gained first prizes in the four classes in which they competed. Miss Wray's choir gained the second prize for four-part singing. Dr. McNaught adjudicated, and Mr. Henry R. Bird gave away the prizes, and in doing so made an interesting speech on the value of such competitive gatherings.

The following concerts merit record:—

ST. JAMES'S HALL.—3rd ult., Miss Mathilde Verne 17th ult., Mr. Herbert Fryer, pianoforte recital; 23rd, Herr Wilhelm Backhaus, concert.

BECHSTEIN HALL.—3rd ult., Miss Edith Robinson, third historical recital; 10th ult., Madame Frickenhaus, pianoforte recital; 17th, M. Godowsky, pianoforte recital; 18th, Madame Helene Ansbacher, chamber concert; 19th ult., Mr. Sterling Mackinlay, vocal recital; 20th ult., Miss Elyda Russell, vocal recital.

A remarkably fine performance of Gounod's 'Redemption' was given at the Alexandra Palace on the last day of February, under the inspiring sway of Mr. Allen Gill. The choir of 800 voices sang with intelligence, good attack, and commendable attention to detail. The soloists were Miss Agnes Nicholls, Miss Eunete Truscott, Miss Kate Holbrook, Mr. Anderson Nicol, and Mr. Robert Radford. The performance was one that reflected the greatest credit on all concerned, especially on the choir and their skilful conductor.

The People's Palace Choral Society, under the conductorship of Mr. H. Davan Wetton, gave a most successful performance of Handel's 'Acis and Galatea,' Bridge's 'Flag of England,' and Parry's 'Blest Pair of Sirens,' in the Queen's Hall of the People's Palace on the 14th ult. Miss Stanley Lucas sang the soprano solo in Sir Frederick Bridge's Cantata with excellent effect, and the composer received 'an ovation' from audience and performers.

The Bishopsgate Choral and Orchestral Society gave a performance of Sterndale Bennett's 'May Queen' on the 19th ult. The solo vocalists were Miss Ada Barnett, Miss Esther Franklin, Mr. Miles Mole, and Mr. David Zeldenrust. Miss Alice Rust presided at the pianoforte, and Mr. Arthur Trickett conducted.

Mendelssohn's 'St. Paul' was performed at Union Chapel, Islington, on the 19th ult., under the direction of Mr. G. H. Betjemann. The Psalmody and Choral Class gave a good account of the choruses, and the solos were admirably sung by Miss Mildred Rix, Miss Edith Nutter, Mr. James Leyland and Mr. Franklin Clive. Mr. Fountain Meen accompanied on the organ.

The Highbury Philharmonic Society, so ably directed by Mr. G. H. Betjemann, gave an excellent performance of the 'Messiah' (Prout's Edition) at the Highbury New Park Athenaeum on the 3rd ult.

The Dulwich Philharmonic Society gave a performance of Mendelssohn's 'Elijah' in the Crystal Palace Concert Room on the 14th ult. The band and chorus numbered 320 performers, and Mr. Arthur Fagge conducted, Mr. W. Hedgcock presiding at the organ.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 9.

The opera season is hastening towards its close. In a fortnight all will be over, and Mr. Grau, who has won the unique distinction of being the only American impresario of record who has won both financial and artistic success in large measure, will retire permanently from the field. His triumph has been great as such things go, but it has been achieved at the cost of his health. His retirement is involuntary and is deplored by the stockholders of the Opera House, the artists, his associates of the opera company and the public; but the commands of his physicians are peremptory. Mr. Grau's successor has been chosen, and gossip has concerned itself largely with speculations as to the consequences of that choice for the last three weeks. The new director is to be Heinrich Conried, manager of a small German theatre in New York. Mr. Conried has kept himself in the notice of the public far beyond the field dominated by his modest playhouse by his advocacy of high artistic ideals in University lectures, &c., and is a man of indomitable energy and zeal. But he is wholly inexperienced in the operatic world, and has never been called upon to face so formidable a proposition as is involved in the management of an enterprise which represents hundreds where his theatre represents units. In the handling of his affairs, moreover, he has always been a radical rather than a diplomat, and much curiosity is felt concerning his ability to satisfy the demands of the small band of aristocratic stockholders who have a way of enforcing their wishes touching singers and repertory, the larger company of subscribers who are swayed largely by fad and fashion, and the multitude who fill the upper strata of stalls, and are quite as fickle and intolerant as the others. Mr. Conried is fortunate in coming into the possession of an institution which is in

perfect working order, fulfilling a mission satisfactorily, and will practically run itself if not disturbed. There will be occasion for considering the offerings of the season in my next letter. For the present it may suffice to say that though the illness of Madame Eames, which compelled her temporary retirement some weeks ago, caused a disturbance of the season's plans, no less than twenty-eight operas have been produced up to the present time and three more are in prospect. Wagner and Verdi have contributed most numerously to the list, the former with eight the latter with six works.

An effort by Mr. Walter Damrosch to put our Philharmonic Society on a different footing has just come to grief because of the extreme conservatism of that organization, and has caused a deal of discussion as to the future of orchestral music in New York. The Philharmonic Society is in the sixty-second year of its existence. It is a purely professional body, which gives eight concerts each season, preceded by the same number of public rehearsals, and divides the proceeds *pro rata* among its members. It has passed through many vicissitudes in the course of its career, but for two decades or so success has attended it, largely because of the popularity of two of its conductors within that period—Theodore Thomas and Anton Seidl. Since Mr. Seidl's death the subscription list has lessened and public interest in the Society's concerts fallen off, the benefit of this accruing to the Boston Orchestra, which gives fifteen concerts each season in the city. Last year Mr. Walter Damrosch was elected to succeed Mr. Emil Paur as conductor. In the hope of increasing the efficiency of the band and putting it on the basis of something approaching permanency, Mr. Damrosch and his friends secured subscriptions amounting to about \$20,000 a year for four years, which money was to be applied as a sort of bounty to the betterment of the concerts and an increase in their number. The gift was conditioned upon changes to be made in the fundamental law of the Society, however, and these the members thought too radical and subversive of the integrity of the Society. After much discussion it was declined, greatly to the disappointment of those optimists who have been looking forward to the establishment of a permanent concert orchestra in New York on the basis of the Philharmonic Society, which, in a sense, is the father of orchestral music in the United States. It is a question, however, whether the action of the Society was not dictated by wisdom. Four years of bounty would not have insured the existence of the Philharmonic Society on the new lines. That is the teaching of many efforts in the past, and has recently received confirmation of a melancholy character from Chicago. It was a fine ebullition of public spirit which called the Chicago Orchestra twelve years ago, and robbed the New York Philharmonic Society of Theodore Thomas. The Chicago Orchestra is now ending its twelfth season with a proclamation from its directors that unless a fund of \$750,000 be raised, the orchestra will be disbanded when the season comes to an end. The reason? Up to the end of last season the orchestra has cost its guarantors the sum of \$371,000—that is to say, an average of \$33,725 a year. The supporters of the organization have been generous, public-spirited men; a deficiency of \$53,631 in the first year did not frighten them nor give check to their enthusiasm. For six years the deficiency steadily declined, but at the end of that period there was no indication that there was any likelihood that the orchestra could ever be maintained without a perpetual bounty of from \$25,000 to \$30,000 a year. Old subscribers were dying, or losing their interest (which is very much the same thing), and it was necessary to enlist more and more men. The task of doing this seems to have grown intolerable, and, as a last resort, the project of raising \$750,000 by gifts was devised, the money to be expended in building a hall whose rentals, coupled with the receipts from ticket sales, it is fondly hoped will suffice to maintain the orchestra. It is not likely that the project will be carried to a successful issue.

Of our foreign visitors this year Herr Hugo Heermann, the violinist of Frankfurt, has made far and away the best impression. His performances of the concertos by

Beethoven and Brahms have been set down as authoritative in every respect. Critics and public seem to have been equally glad to welcome one who is an artist as well as a virtuoso, but who brings his artistic character to notice before the other. In the department of choral music there is little to record beyond the performance of Henschel's 'Requiem' by the Brooklyn Oratorio Society in New York on February 27 at a charity concert. On the whole it was an unfortunate affair. Mr. Henschel had come to New York in the interest of his work early in the season, and it had been accepted for performance by the Oratorio Society. Subsequently he arranged for a performance, which he should conduct, for the benefit of the Ethical Culture Society, knowing that the performance would anticipate the concert of the Oratorio Society by a few weeks. Naturally enough, human nature being what it is, the Oratorio Society substituted another work for the 'Requiem.' But the result was that Mr. Henschel's Mass had a very unsatisfactory performance, and we are promised a very good one of Dr. Elgar's 'Dream of Gerontius' in its stead. This is to take place on March 26, but the oratorio will have its first American performance in Chicago by the Apollo Club three days previously.

H. E. KRENBIEL.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

Quite a number of interesting new or seldom-heard works has been produced during the last few weeks by that excellent young institution the Concert-Verein, the importance of which for the musical life of Vienna—and therefore for Austria generally—is becoming daily more evident. Amongst these works must be mentioned in the first place the Orchestral Variations of Edward Elgar. Admirably played as it was, this series of symphonic pictures produced a most marked impression, and was received with so much spontaneous and hearty applause that there can be no manner of doubt a hearing of some of the other works of this composer will be looked forward to with much pleasure; notably that of his 'The Dream of Gerontius,' with which we shall probably become acquainted during next season. As for the 'Variations,' in addition to their absolute perfection as regards form, their orchestral colour is so brilliant and vivid that one regretted not having before one's eyes, at the same time, a *material* portrait of the different persons here characterised, feeling sure that the musical contents and colouring of each variation must needs correspond with the physiognomical expression of the individual represented.

By the side of Elgar's work some cleverly-written excerpts from an allegorical ballet by Alexander von Zemlinsky, played at the same concert, were heard somewhat at a disadvantage. They furnished evidence, however, of the steady progress which is being made by this very gifted young Viennese composer. Great enthusiasm was occasioned by the superb rendering, under Herr Loewe's direction, of Anton Bruckner's eighth Symphony, a work containing certain 'heavenly lengths,' which however was listened to throughout with the closest attention. Richard Strauss's early symphonic poem 'Macbeth,' likewise produced by the Concert-Verein, met with a distinctly more favourable reception this time than on the occasion of its first performance last year by the Berlin Tonkünstler Orchestra, when the composer himself conducted.

At a concert given here recently by Richard Strauss, the programme—a very 'modern' one—included his own suite 'Aus Italien,' and symphonic poem, 'Tod und Verklärung,' as well as the symphonic ballade 'Der Woywode,' by Tchaikovsky, and a number from 'Messidor,' by Alfred Bruneau. The two last-named pieces had not been produced in Vienna before, but failed to arouse any very great interest.

At recent Philharmonic concerts, a highly favourable reception was accorded to Tchaikovsky's fifth Symphony, and a magnificent performance of Brahms's fourth

Symphony, under Capellmeister Schalk's direction, was greatly appreciated. A new overture, entitled 'Ekkehard' (suggested by Scheffel's well-known novel of that name), by a young Viennese composer, Franz Schrecker, attracted some favourable notice.

The performance, by the Gesellschaft der Musikfreunde and conducted by Herr Loewe, of Bruckner's 'Mass' in F minor was an event of considerable interest. The work, having been written with a strict view to the ritual of the Catholic Church, necessarily suffered not a little by its transference to the concert-room. Nevertheless, a deep impression was produced by the 'Benedictus,' the 'Kyrie,' and 'Agnus Dei.' There was a comparatively small audience, a fact which would have been far otherwise could the performance have taken place in a church.

The lovers of chamber music who foregather at the concerts given by the Fitzer Quartet have received with much favour a new Quintet for flute and stringed instruments by Jan Brands-Buys, a talented young Dutch musician residing in Vienna. The delicately conceived and transparently wrought work deserved the success it achieved. At one of the invariably crowded performances of 'The Bohemians'—as the Bohemian String Quartet Party are affectionately called here—Fräulein Magda Dvorák, the daughter of the famous composer, appeared as the vocalist. The lady, who sang some of her father's songs, is eminently gifted musically, and possesses a fine and perfectly trained voice. Amongst other vocalists who have afforded delight to the musical public recently may be mentioned Frau Lula Gmeiner, whose performance was devoted to songs by Schubert and Brahms; Fräulein Marcella Pregi, who interpreted songs by Beethoven; and Frau Gorlenko-Dolina, the Russian prima donna, whose programme was an international one. A splendid reception was also given to Madame Francis-Saville, recently retired from the personnel of the Imperial Opera, on the occasion of her farewell concert a few weeks since.

Charpentier's 'Louise' is in course of being mounted at the Imperial Opera, where, amongst other works, Tchaikovsky's 'Pique Dame' continues to attract good audiences.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The musical season in Belfast draws to a close as the daylight lengthens. This is more accurate than saying that at the approach of summer musical activity slackens, for there is rarely any summer among the 'blameless Hyperboreans' of the capital of Ulster.

Dr. Laurence Walker's penultimate chamber concert took place on the 3rd ult., with Miss Winifred Burnett, violin, Mr. Clyde Twelvvetrees (Dublin), violoncello, and Dr. Walker, pianoforte. The programme was admirably selected and performed.

The Philharmonic Society intended to close its season with 'Lohengrin,' but owing to the illness of its conductor, Dr. F. Koeller (now happily recovered), a change became necessary, and the lot fell on 'The Golden Legend,' which was performed on the 6th ult., the soloists being Madame Sobrino, Miss Muriel Foster, and Messrs. Penderel Price (substituted for Mr. John Coates, who was prevented by illness from fulfilling his engagement) and Fowler Burton. The performance was on the whole successful.

A comparatively new organisation, 'The Belfast City Choral Society,' gave its second concert of the season on the 15th ult., the conductor being Mr. Derrick-Large. The principal work was Vincent's Choral Ballad 'Sir Humphry Gilbert,' and the artists were Miss Emily Davies, Miss Mary Boyd (a native of Belfast and a very promising singer), Messrs. Tom Child, and Ward Kemp. The performance of the chorus and orchestra was very creditable, and the whole concert interesting and successful.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At the seventh Halford Concert, in the Town Hall, February 24, we had the long promised Pianoforte Concerto No. 2, by Rachmaninoff, with M. Siloti as soloist. The performance was superb, but the work requires more than one hearing. It is very complex, fully scored, and in places noisy. M. Siloti and his pupil Miss Hannah Bryant played part of a Suite for two pianofortes by the same composer, and this was music that pleased. The novelty was a Symphonic Poem, 'Lalla Rookh,' by Mr. Granville Bantock, a fanciful composition, but not perfect enough in performance for criticism. The composer conducted. At the eighth concert, on the 10th ult., Bach's Concerto in C major for two claviers and string orchestra was beautifully played, Miss Fanny Davies and her pupil, Miss Kathleen Arnold, being the soloists. The rest of the programme consisted of Mozart's lovely Symphony in G minor, and Tchaikovsky's Suite in G (Op. 55). Madame Lyona made a successful local debut as vocalist. The third and last of the orchestral concerts promoted by Messrs. Stockley and Sabin took place in the Town Hall on the 16th ult., when the Queen's Hall orchestra from London played in Birmingham for the first time. Mr. Henry J. Wood had a most cordial reception, and his inspiring conducting secured a magnificent performance of Tchaikovsky's Fifth Symphony (Op. 64). Other pieces were Beethoven's 'Coriolan' Overture, Richard Strauss's 'Don Juan,' finely played, and Liszt's Second Hungarian Rhapsody, with the sensational effects of the new scoring. Madame Sobrino gave a fine rendering of an air from Tchaikovsky's 'Joan of Arc,' and was brilliant in the 'Jewel Song' from 'Faust.' The band accompaniments were absolute perfection.

The last of Mr. Max Mossel's Drawing-room Concerts was held at the Grosvenor Rooms on the 12th ult. Professor Julius Röntgen was the pianist, and he played, with Mr. Mossel, his Violin Sonata in E (Op. 40); and as solos Schumann's 'Papillons,' and some Variations (Op. 25) of his own. He was a most welcome visitor. Mr. Ffrangcon Davies was the vocalist. The Chamber Concerts Society closed their season at the Masonic Hall on the 17th ult. The Max Mossel String Quartet gave a good account of Schubert's Quartet in A minor (Op. 29, No. 1), and Fräulein Frida Kindler made a most successful debut here as a pianist. She took part, with Messrs. Mossel and Hock, in Arensky's Trio in D minor (Op. 32), and played some solos. Miss Lillie Wormald's rendering of songs by Beethoven and Brahms was most artistic. The Historical Chamber Concerts came to an unexpected close on February 28. Want of support was the reason given.

The last Harrison Concert in the Town Hall on the 9th ult. was a brilliant function. Madame Clara Butt was the main attraction. A popular programme was admirably given by that lady, with Miss Louise Dale, Mr. William Green and Mr. Kennerley Rumford, vocalists; Miss Ethel Wilson, a young pianist new here, made a favourable impression, and the Misses Watts, violin duettists, were successful. At Madame Milward's last recital, in the Temperance Hall on February 27, the programme consisted of songs and pianoforte pieces by living English composers, of whom fourteen were represented. Dr. Rowland Winn was the pianist. In the same hall Mr. Arthur Crook and Mr. William Henley gave a Sonata recital; two sonatas for pianoforte, and two for pianoforte and violin were played. Madame Leslie Arnott was the vocalist, and Mr. Walter J. Evans (two of whose songs were given) acted as accompanist.

The only choral concerts of the month were on Saturday evenings at the Town Hall. On February 28 the Choral and Orchestral Association, under Mr. Joseph Adams, gave a recital of 'Cavalleria Rusticana,' and on the 14th ult. Mr. Thomas Facer gave a Gounod night, including the Mass 'St. Cecilia' and other pieces. On the 7th ult. the Ladies' Choir of the Midland Institute School of Music, directed by Mr. Bantock, sang Pergolesi's 'Stabat Mater,' and the same evening, in the Town Hall, Mr. F. W. Beard, with a band of a hundred, gave a Wagner and Tchaikovsky concert.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The third of the Clifton chamber concerts, given on the 8th ult. at the Victoria Rooms, was well attended, and the audience evinced their appreciation of the works performed by hearty applause. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Tchaikovsky's Quartet in D minor (Op. 11), Bach's Sonata in E for pianoforte and violin, and Brahms's Pianoforte Quartet in G minor (Op. 25) were excellently interpreted. The vocalist was Mrs. Morton.

A large audience was present at the Victoria Rooms on the 7th ult., when there was an orchestral concert directed by Mr. C. W. Stear, organist at the Church of the Holy Nativity. In Handel's Organ Concerto in A, Mr. Hubert Hunt (organist of Bristol Cathedral) was at the solo instrument. The band (led by Mr. F. S. Gardner) performed compositions by Grieg and Boccherini, and Mr. Hunt contributed organ solos by Dr. Crotch, Mailly, and César Franck. Miss Emily Nash and Mr. Harry Elliott (Bristol Cathedral) contributed some songs.

In aid of the funds for holding Sunday afternoon services at Colston Hall, a concert was given in that building on the 11th ult. Those who took part in the performance were Madame Sobrino, Miss Lalla Parry, Mr. Harold Wilde and Mr. Montague Worlock (vocalists), Mr. Maurice Alexander (violin), and Mr. George Riseley (organ), Mr. W. E. Fowler being the accompanist. A varied programme was excellently rendered.

The Wednesday afternoon and evening concerts at the Fine Arts Academy have been commenced and will be continued till June. They are under the management of Mrs. Roelck and her sister, Mrs. Villiers.

The Mid-Lent performance of the Bristol Choral Society on the 21st ult. at Colston Hall attracted a very large audience. 'Elijah' was admirably presented under the direction of Mr. George Riseley. The band (with Mr. H. Lewis leader) and choir numbered 600, and the soloists were Madame Emily Squire, Miss Alice Lakin, Mr. Charles Saunders and Mr. Santley. These were associated in the double quartet with Miss Amy Perry, Miss Clara Aldersley, Mr. H. L. Wensley, and Mr. W. Thomas, all local vocalists.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On February 24 the Dublin Orchestral Society (conductor, Signor Esposito) gave their Third Subscription Concert for the season. The programme contained for the first time at these concerts Beethoven's 'Fifth Symphony.' Mr. Clyde Twelvetrees was very successful in the solo part of Tchaikovsky's 'Variations on a roccoco theme' for violoncello and orchestra. Smetana's 'Die verkaufte Braut' Overture and Weber's 'Der Freischütz' Overture completed the programme, which attracted a considerably larger audience than is usual at these concerts. The funds of this Society being now quite exhausted, and the money taken at the doors quite inadequate to pay the expenses, this would have been the last concert given by the Society but for the generous action of a well-wisher, who has promised to pay all the expenses of the remaining two concerts advertised for this season.

At the Dublin Orchestral Society's Fourth Concert given on the 18th ult. the chief item in the programme was Brahms's magnificent Second Symphony in D, which received a very satisfactory interpretation under the baton of Signor Esposito. The programme also included Beethoven's 'Coriolan' and Gluck's 'Alceste' Overtures, and Bizet's charming 'L'Arlesienne' Suite, No. 1.

The Chamber Music Union gave their third concert on February 27, with Mr. John Dunn (principal violinist), Mr. P. Delany (second violin), Mons. O. Grisard (viola), Mr. Clyde Twelvetrees (violoncello), and Signor Esposito (pianoforte). Mr. John Dunn played Saint-Saëns's 'Rondo Capriccioso,' and joined the other artists in Beethoven's

String Quartet in C major, and Brahms's pianoforte Quartet in G minor.

The 'College Choral' on February 28 performed Mendelssohn's settings of the 13th and 42nd Psalms, and Meyerbeer's 91st Psalm, under the conductorship of Mr. Charles Marchant. The solos were sung by members of the Society.

The Glee and Madrigal Union gave their first concert on the same evening. The members of the Union—Messrs. J. R. Morgan, Melfort Dalton, T. F. Marchant, and J. Harris Watson—were assisted by Miss Louise Dale, Mr. Hamilton Earle, and Mr. Clyde Twelvetrees (violoncello). Mrs. Joseph Robinson and Miss Ada Skipworth played the accompaniments.

The annual concert and distribution of prizes given by the Royal Irish Academy of Music took place on the 7th ult., when the Lord Lieutenant handed the prizes to the various recipients. The orchestra, conducted by Dr. Jozé, played part of a Mozart Symphony, Gluck's 'Iphigénie' Overture and Mendelssohn's 'Cornelius' March. Amongst the prize-winning pupils who performed were Miss Lizzie Gorman (contralto), Miss Nellie Ruthven (violin), Miss Sophie Allen (pianoforte), and Miss Figgis (violoncello).

On the 11th and 14th ult. Mr. Plunket Greene, who is a native of this city, gave two song recitals, and Miss Constance Greene played the accompaniments.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Never in its history has Edinburgh had such a flood of concerts as during the present season. And the music has, generally speaking, been so excellent in quality as to have merited detailed comment had space permitted.

Most interesting was the concert of sacred music given by the choir of St. George's Church, in the Music Hall, on February 23. The programme consisted of the 'Missa Papæ Marcelli' of Palestrina, and anthems by Byrd, Gibbons, Goss, Gounod, and Croft. These were sung *a cappella* with fine tone and devotional feeling, and greatly impressed the listeners. Mr. Henry Hartley conducted.

Mr. Kirkhope's second concert, on the 10th ult., was devoted to modern part-songs. The choir did themselves and their genial conductor great credit by their performance of a varied and interesting programme—notably fine being the rendering of Sullivan's 'The long day closes,' by the male voices of the choir. Other admirable numbers were 'O happy eyes' by Elgar, and 'Laugh at loving if you will' by Percy Pitt. Variety was given by the Fillünger Quartet (Brahms's 'Gipsy Songs') and Signor Antonietti, whose violin solos aroused much enthusiasm.

The annual concert of the University Musical Society was signalled by the inclusion of Mozart's beautiful 'Requiem' in the programme. That a work of such purity and charm is so seldom heard is matter for wonder and regret, and the Society deserves warm congratulations, not only upon its choice, but also for the admirable and impressive rendering of the noble composition. In strong contrast was the remainder of the programme—Handel's 'Acis and Galatea,' which received a bright and happy rendering. The quartets and solos were delightfully given by Misses Helen Jaxon and Lalla Parry, Messrs. William Green and Dan Price; and a singularly excellent band, under Mr. Siegl, combined with Mr. Collinson in a dainty rendering of the accompaniments. Mr. J. A. Moonie conducted an excellent concert.

The second concert of the Amateur Orchestral Society was a very good one, and demonstrated how steadily the Society improves under Mr. T. H. Collinson's baton. The chief works were the 'Ossian' Overture of Gade, Dr. Elgar's 'Sursum Corda,' for organ, brass and strings, and Grieg's Pianoforte Concerto, which latter received a broad and sympathetic rendering by Dr. Harold Ballantyne, an amateur of exceptional technical ability.

The Saint Cecilia Orchestral Society, an amateur body carefully trained by Mr. Gerald Crawford, showed

at their concert on the 6th ult. that they steadily maintain the improvement which has been so favourably commented upon before. The players showed much insight and fervour in a somewhat ambitious programme. A Mazurka for orchestra, composed for the Society by Mr. W. B. Moonie, proved a bright and grateful number.

For its third concert on the 16th ult. the Choral Union chose 'Judas Maccabæus,' and the fine military oratorio secured from chorus, soloists, and orchestra a thoroughly adequate performance. For the solos a very competent quartet had been engaged—Mesdames Alice Esty and Gertrude Lonsdale, and Messrs. John Coates and Charles Knowles. Mr. Dambmann led the band, Mr. Bradley was organist, and Mr. Collinson conducted. Messrs. Paterson and Sons gave the last—and one of the best—of their series of popular concerts in the McEwen Hall on the 21st ult. Mr. Moonie's Choir was engaged for the occasion and delighted the large audience with a magnificent performance of the first and second parts of Haydn's 'Creation' and the 'Wedding Feast' section of Coleridge-Taylor's 'Hiawatha.' The soloists were Madame Emily Davies (soprano), Mr. Kelly Cole (tenor), and Mr. Charles Bennett (bass). The instrumental accompaniments were rendered with remarkable efficiency by Mr. Collinson (organ) and Mr. Nicol Affleck (pianoforte).

Another interesting concert was that given by the Ladies' Choir, conducted by Mr. J. A. Y. Stronach. Into Hofmann's 'Song of the Norns' and a varied selection of part-songs they not only infused much spirit and artistic feeling, but gave evidence throughout of careful training.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

As is usual at the close of the Choral and Orchestral Union's season, a considerable number of miscellaneous concerts fall to be recorded. On February 21, Mr. Golan E. Hoole's Choir performed Coleridge-Taylor's 'Hiawatha's Departure' (first time of performance here, we believe) with as good effect as was possible with only pianoforte accompaniment. The baritone solos were excellently sung by Mr. Young. An audience of encouraging dimensions assembled at the third Halstead-Verbruggen Quartet Concert on February 23, when Brahms's Quintet for pianoforte and string quartet (Op. 34), Beethoven's Trio (Sérénade) for violin, viola and violoncello, two Caprices for violin and viola by Wieniawski, and Corelli's violoncello Sonata in D minor formed the programme. The best effort of the artists was the Quintet, of which an inspiring performance, especially of the *Andante* and the *Scherzo*, was given.

On the 3rd ult., Miss Adeline Fera gave a concert in celebration of Mr. Santley's jubilee, at which the veteran baritone sang as artistically as ever and was presented with a laurel wreath. Smart's 'The Bride of Dunkerron' and Macfarren's 'The Lady of the Lake,' two cantatas which have not been heard here for many years, were given, the former on the 10th ult. by the students of the Athenæum School of Music, under Dr. Harper, and the latter on the 13th ult. by the choir of Cambridge Street United Free Church, under Mr. James Forsyth. The choir of Caledonia Road United Free Church (Mr. Robert Turnbull, organist and choirmaster) gave a meritorious performance of Handel's 'Samson' on the 10th ult., and on the 12th ult. the music classes in connection with the Southern and Eastern sections of the Young Men's Christian Association brought their session to a close with a very creditable rendering of the 'Messiah,' under the direction of Mr. John Tannahill. The Glasgow Glee and Madrigal Society, a new choir, ably conducted by Mr. B. W. Hartley, made its first public appearance on the 10th ult. As its name implies, the Society devotes attention mainly to glees and madrigals, and Mr. Hartley and his choristers deserve the support of the musical public in their efforts to popularise a species of vocal composition, peculiarly native, which in recent years has been too much neglected. The Society's performance was one of all-round excellence, but Cooke's 'Strike the lyre' and

Stevens's 'Blow, blow, thou winter wind' may be singled out for special commendation. Vocal solos by Miss Jenny Taggart and Mr. Henry Brearley gave variety to the programme.

On the 18th ult. the choir of St. Luke's parish church (Mr. Andrew Milne, organist and choirmaster) made a good appearance in Mendelssohn's 'Lauda Sion' and 'Hear my prayer,' and on the following evening the choral classes in connection with the Sabbath School Union (Mr. Alec Steven, conductor) united in giving a performance of 'Elijah.' The chorus, composed largely of young voices, sang very well, and a small but efficient orchestra, led by Mr. Siegl, and supported by Mr. Berry at the organ, gave the accompaniments. A miscellaneous programme was given by the Paisley Choral Union on the 18th ult., when the leading choral numbers were Mendelssohn's 'Come, let us sing,' and 'Hear my prayer.' In the former, the singing of the chorus was exceedingly fine. Messrs. James Barr and Hopkins Ould acted as conductor and organist respectively. On the same evening the Clydebank Choral Union, under Mr. W. J. Clapperton, essayed Handel's 'Acis and Galatea' with considerable success, and an orchestra, chiefly amateur, led by Mr. George Sunderland, rendered the accompaniments creditably.

Under the skilful direction of Mr. Herbert Walton the Cambuslang Choral Society gave a good performance of Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha' on the 20th ult. Mr. W. H. Cole led the orchestra, and Messrs. Stevenson and M'Millan presided at the pianoforte and harmonium respectively. Mr. Edwin C. Owston, the conductor of the newly-formed Dumbarton Musical Association, showed wisdom in selecting Sterndale Bennett's beautiful cantata 'May Queen' for the choir's first appearance on the 17th ult. The work is particularly grateful to the chorus, and it is surprising to find it so seldom taken up by our local choral societies. Mr. Owston secured a most creditable rendering of the cantata, and the new choir's efforts were warmly applauded by a large and appreciative audience.

To complete the record of a busy month, we may mention pianoforte recitals by Mr. Joseph Bradley, the accomplished conductor of the Choral Union; an inaugural organ recital by Mr. Herbert Walton in Tron United Free Church, and a week's performances by the Moody-Manners Opera Company.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

As the last of the series of free recitals of sacred music which has been given for many years in the great nave of Gloucester Cathedral marked a slight departure from the usual course, some reference may be excused. Falling in the season of Lent it was decided to give at the recital of March 5 the biblical scene entitled 'Emmaus,' and written by Mr. A. Herbert Brewer (Cathedral organist) for the last Gloucester Festival, in its entirety. The large band and chorus, numbering over 200, was drawn almost entirely from the local musical organisations which Mr. Brewer directs. The performance was most impressive, and the solos creditably rendered by Miss Lynes (of Coventry) and Mr. C. E. Morgan (Cathedral choir). Mackenzie's 'Benedictus' was also played by the band. Mr. Brewer conducted. It is interesting to note that this was the one hundred and fifty-eighth recital since the movement was inaugurated by Dean Butler and Mr. C. Lee Williams, the former organist of the Cathedral. 'Emmaus' attracted a congregation which must have numbered fully four thousand persons. In how few of our English cathedrals are such services available!

The second of the three concerts of the season given by the Gloucester Choral Society was held in the Shire Hall on the 17th ult., when a most interesting programme was arranged. The chief work was 'The Dream of Jubal' by Sir A. C. Mackenzie, which was performed at the Gloucester Festival Meeting in 1889. Mr. Charles Fry recited Mr. Bennett's admirable poem on the present occasion, as he did at the work's production at

Liverpool in February, 1889. Mr. A. Herbert Brewer conducted an excellent performance, and Miss Mabel Manson and Mr. Reginald Brophy proved most acceptable interpreters of the solo music. An interesting item in the programme was a new orchestral work by the conductor entitled 'Springtime,' written for small orchestra, and given on this occasion for the first time. It is a pleasing and graceful work, and the composer-conductor was heartily applauded, an encore being called for and conceded. Mozart's 'Zauberflöte' Overture was also well played by the competent band, led by Mr. G. H. Reed.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The 'grand orchestral night' which occurs once in every season of the Philharmonic Society is anticipated with no small satisfaction. February 24 was set aside for this special festival, and Dr. Cowen's scheme met all demands. The programme included Tchaikovsky's F minor Symphony (No. 4), very distinctively rendered; Liszt's symphonic poem, 'Les Préludes'; the prelude to 'Parsifal'; the 'Parisian' version of the 'Venusberg' music ('Tannhäuser'); and one of Elgar's 'Pomp and Circumstance' marches—that in D. For the occasion the numerical strength of the orchestra was considerably increased, and Mr. Santley, who was heard to especial advantage, sang well-known numbers. The penultimate concert of the same Society was on the 10th ult., when Miss Münchoff made a first appearance at these concerts, and by her clever use of a most pleasing soprano voice won golden opinions. Mr. Robert Hausmann, the distinguished violoncellist, reappeared, and the orchestra revived Goldmark's 'A Rustic Wedding'—a symphony replete with simple picturesqueness and charm.

The Orchestral Society's programme on the 14th ult. was again of high interest. It included Mr. Granville Bantock's tone-poem 'The Witch of Atlas,' a work which reveals in no uncertain manner the composer's resourcefulness in scoring; Tchaikovsky's Pianoforte Concerto in B flat minor, of which Miss Pauline St. Angelo gave a meritorious account; and Brahms's Symphony No. 3 in F. Miss Helen Jaxon was the vocalist, and, as usual, Mr. Rodewald conducted. February 28 saw the last of the most interesting series of four Schiever concerts at the College of Music. The quartet party was made up of Mr. Ernst Schiever, Mr. Alfred Ross, Mr. Carl Courvoisier and Mr. Walter Hatton, and, *inter alia*, they played Schumann's Quartet in A minor (Op. 41, No. 1). Miss Therese Pott (of Cologne) and Miss Michiels played with fluency and marked ability Saint-Saëns's Scherzo (Op. 67) for two pianofortes. Miss Pott joined the quartet in giving an interesting rendering of Dohnányi's pianoforte quintet (Op. 1).

Mr. Lawson's series of classical chamber concerts finished their course on the 3rd ult. The string quartet party was composed of Mr. Lawson, Mr. John Lawson, Mr. Thomas Rimmer, and Mr. W. Hatton. Beethoven's Quartet in G. (Op. 18, No. 2) was put forward. Miss Agnes Lewis's performance of Beethoven's C minor variations was characterised by skilfulness of execution. An interested audience listened at Hope Hall, on the 12th ult., to the Rev. Augustin Gatard's disquisition—replete with scholarly research—on Gregorian music. In elucidation the lecturer had the assistance of the boys of St. Joseph's Plain-song Choir, under the direction of Mr. Alfred Booth. The Florentino string quartet have at all their concerts met with considerable appreciation, and the programme offered on the 7th ult. evoked the usual signs of approval.

The Walton Breck Musical Society gave Handel's 'Acis and Galatea,' on February 27, the soloists being Miss Florence Hall, Mr. J. C. Greenlees, and Mr. Fred Owens, good work coming from each, while the chorus sang with precision and care. Mr. J. S. Johnson conducted. Mr. Arnold Földes delighted a large audience by his fine violoncello playing on the 6th ult., at the *matinée musicale* given in the Court Theatre.

The third and last of the season's Richter concerts, given on the 17th ult., was considerably the most successful of the three. An immense audience was

attracted by a brilliant programme which included the 'Pathétique' Symphony of Tchaikovsky, Strauss's symphonic poem 'Tod und Verklärung,' Liszt's 'Mephisto Walzer,' Beethoven's 'Coriolan' Overture, 'The Ride of the Valkyries,' and another work from the pen of Richard Strauss, to wit, the humoresque 'Till Eulenspiegel' (Op. 28). Dr. Richter surpassed himself in the direction of this lavish programme, and the enthusiasm after the third movement of the Symphony was such as the Philharmonic Hall but seldom knows.

Mr. Johannes Weingaertner's concert on the 16th ult. at the Institute passed off amid every indication of success. The concert-giver had the assistance of Mr. Fridolin Weingaertner, and Messrs. Whitely, Stutely, and Wright.

The Orchestral Society concluded a highly meritorious series of concerts on the 21st ult., when, in the absence of Mr. Rodewald, Mr. Granville Bantock conducted a programme which included Weber's Overture to 'Der Freischütz,' Elgar's Sérénade for Strings, Dvorák's Symphony No. 5 in E minor, 'From the New World,' and Beethoven's Violin Concerto, Mr. Rawdon Briggs being the soloist.

On the 14th ult., at Hope Hall, the Liverpool Cymric Vocal Union—now twenty-one years of age—put forward a well-varied programme which attracted a large audience, whilst the Post Office Choral Society offered attractive fare, in the good cause of charity, on the 19th ult., at the Philharmonic Hall, the concert being under the direction of Mr. Percival H. Ingram. Mendelssohn's 'Vale of Rest' was sung. Miss Winifred Wynne, Miss Mabel Braine, Mr. Charles Saunders, and Mr. Bantock Pierpoint were contributors to a nicely-differentiated scheme.

Postscript.

'The Dream of Gerontius' was heard under Dr. Cowen's efficient direction for the first time in Liverpool, at the last concert of the Philharmonic Society's season on the 24th ult. At once let it be said that the work created a profound impression upon an immense and musically-representative audience, which gave to it marked concentration of mind.

Dr. Wüllner's rendering of the music attributed to *Gerontius* was fully attuned to the occasion. His phrasing was a delight; his intonation perfect; his method something of a revelation, whilst his finely sympathetic embodiment was peculiarly rich in that spirit of imaginativeness to be found in the work itself. His performance was a triumph, and will be stored in the memory as such for many a long day. Mr. Andrew Black sang well and carefully, and Miss Marie Brema devoted her splendid voice and dramatic method to the part of the *Angel*. Once the chorus had warmed to their work they did admirably, and in the swift and colourful chorus of Demons they showed resolute attack, weightiness, and homogeneity, whilst they emphasised the grandeur of the chorus of Angelicals—praise indeed.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The seventeenth Hallé concert on February 19 was in the main devoted to Wagner. Of the four extracts two were heard for the first time at these concerts, namely, the *Erda* scene from the third act of 'Siegfried' and the closing scene of 'Rheingold.' In the weird and magically beautiful music of *Erda*, Miss Ellen Sellars—a pupil of Mrs. Hutchinson at the Royal Manchester College—made a good impression in virtue of correct intonation and a style that was free from positive defects, and *Wotan's* part was declaimed by Mr. Black with fine vocal art. Conspicuous among the soloists was Miss Nicholls, who sang gloriously in the love duet from 'Lohengrin' and as leader of the Rhine Daughters' Trio. Mr. William Green sang with good vocal but defective dramatic art in the 'Lohengrin' duet, and also gave a fair rendering of *Nurredin's* air from Cornelius's 'Barber of Bagdad'—a comic opera of rare merit that is unfortunately not known here. The other pieces were the amplified 'Venusberg' music from the late Paris version of 'Tannhäuser,' and the closing scene

from the second act of 'Fidelio.' The orchestral playing was admirable throughout, and the choir acquitted themselves well in the 'Lohengrin' and 'Fidelio' selections. There was a vast audience and much enthusiasm.

Glazounow's postponed Seventh Symphony stood first on the programme of the eighteenth concert (February 26). This well orchestrated but otherwise defective composition made but a slight impression, and it is not likely to be repeated here. The tricks of harmony and orchestration do not suffice to conceal the flabby and amorphous character of the essential tone structure. It was altogether a rather Muscovite concert, for the principal solo was Rachmaninoff's Second Pianoforte Concerto, exquisitely played by Mr. Siloti, and a set of Variations for Pianoforte by Glazounow also figured in the scheme. The Concerto, though old-fashioned in most respects, proved to have attractive qualities; the Variations, on the other hand, sounded rather insignificant. Mr. Fuchs played the solo part in a Sérénade for violoncello and orchestra by Volkmann, compelling a certain amount of admiration for the work by the warmth and beauty of his playing, and the 'Walkürenritt' brought the concert to an end.

The following week occurred the disappointment in connection with 'Gerontius,' and, chiefly owing to the presence of those two famous Wagnerian singers, Miss Brema and Mr. Plunket Greene, another Wagner programme was at the last moment substituted for the postponed oratorio. Both singers were in good voice, Mr. Plunket Greene once more giving his most eloquent rendering of the *Sachs* monologues, and Miss Brema repeating her heroic declamation in the 'Götterdämmerung' finale. The 'Faust' Overture, and selections from 'Tristan,' 'Parsifal,' and 'Rienzi' made up the rest of the programme, in the course of which Dr. Richter's authoritative renderings showed not the slightest falling off.

Nothing, it may safely be said, in the way of a musical performance in Manchester has ever been better prepared than the rendering of Elgar's 'Gerontius' on the 12th ult. The orchestral parts were, I believe, considerably better done than ever before—and having heard two German renderings, as well as the original production at Birmingham and the repetitions at Worcester and Sheffield, I may perhaps be allowed to express an opinion on the point. The chorus and semi-chorus showed themselves completely at home in the music; Mr. Coates gave his highly artistic interpretation of *Gerontius*'s tenor solos; Miss Brema sang the *Angel*'s part with her customary expressive power; and Mr. Black gave the utterances of the *Priest* and the *Angel of the Agony* in unexceptionable style. The impression created by the performance was altogether extraordinary, most of the vast audience remaining till some time after the end to applaud the conductor, principals, and, in fact, everyone connected with the performance. At the close of the concert the Committee adopted the unusual course of sending the following telegram to Dr. Elgar:—

Cordial congratulations to our honoured friend the distinguished composer of 'Gerontius' on the wonderfully impressive performance of his magnificent oratorio, which was enthusiastically received this evening.—The Hallé Concert Committee.

At the Brodsky Quartet Concert on February 25 the most interesting feature was the rendering of Tschaikevsky's A minor Trio with Mr. Siloti at the pianoforte. The final Brodsky Concert on the 11th ult. was devoted to Brahms. Messrs. Brodsky, Speelman, and Fuchs—regular members of the Quartet—were joined by Mr. Dayas in the C minor Pianoforte Quartet (last of the three), and a performance full of colour and imagination was given. The concluding work was the G major Sextet, finely played by Messrs. Brodsky, Briggs, Speelman, Fuchs, Holme and Smith.

Three Gentlemen's Concerts have been given since my last letter to THE MUSICAL TIMES. On February 18 the programme consisted of string quartets by Dr. Brodsky and his associates, and of male-voice choruses by the Manchester Orpheus Glee Society, which can probably produce the best male-voice choir in the North of England. At the penultimate Gentlemen's meeting on

the 2nd ult., Miss Fanny Davies played Schumann's Concerto with something less than her former mastery, and Mendelssohn's Italian Symphony was exquisitely played by a small orchestra under Dr. Richter. For the wind-up of the season, Mr. Godowsky was engaged to give a pianoforte recital, and Miss Foster to sing. Mr. Godowsky made a considerable impression, though probably few among the audience suspected the full measure of his talent. He made some attempt to adapt his programme to the hall, which has a bad acoustic, particularly unfavourable to percussion instruments and to music of a complex kind. Miss Foster proved herself a genuine lyrical singer in a programme of striking freshness. Among the songs, which were all unfamiliar, Grieg's 'Im Kahne' was the most remarkable.

At Mr. Brand Lane's sixth and last concert on the last day of February, the choir sang admirably in Mendelssohn's 43rd Psalm and in Stanford's 'Jolly Shepherd.' There were several soloists, who gave performances in ballad concert style, and Mrs. Beerbohm Tree recited pieces by Kipling and others. Mr. Alfred Jordan's vocal recital on February 24 brought back a most refined lyrical singer to the concert stage after an interval of some years. Mr. Max Mayer's second concert was held on the 10th ult., the most interesting feature of the occasion being the performance of Mr. Hausmann, violoncellist of the Joachim Quartet, who played with fine distinction of style in Schumann's 'Stücke im Volkston' and, together with Mr. Mayer, in sonatas by Beethoven and Brahms. Miss Neruda's concert on the 20th ult. brought an opportunity of hearing her capable pupil Mr. Edward Isaacs in Bach's Organ Fantasia and Fugue in G minor, as arranged for the pianoforte by Liszt. Together with Mr. Dayas, Miss Neruda gave a powerful rendering of Liszt's 'Concerto Pathétique' for two pianofortes, and, in association with a group of efficient string players, led by Mr. Rawdon Briggs of the Brodsky Quartet, she played trios by Beethoven and Dvorák.

On the 17th ult. Dr. Brodsky lectured in the Whitworth Hall, Owens College, on 'Tschaikevsky, the Man and the Composer.' He spoke of the extraordinary interest aroused in this country by the 'Pathetic' Symphony, and passed on to a sketch of the composer's youth. A remarkable episode in his career, the lecturer said, was his friendship with a lady whom he had only seen at a distance and whose voice he had never heard. She was drawn to the composer through his music, and in his letters to her he expressed his inmost thoughts. In one of those letters, when he had been speaking of immortality, he ended with the characteristic phrase—'There may be no music beyond the grave, so let us live here as long as we can.' Dr. Brodsky spoke of Tschaikevsky's strange and unhappy marriage, and afterwards alluded to his own friendship with the composer. Dr. Brodsky made his début in Vienna by playing for the first time the Violin Concerto by Tschaikevsky. It was adversely criticised, but, added the lecturer, 'I persisted in playing it all over Germany until it became popular.' This earned him the warm gratitude of Tschaikevsky, and a friendship began which lasted until the composer's death. Among the passages from Tschaikevsky's letters which Dr. Brodsky read was one giving a beautiful analysis of the meaning of one of his symphonies, and in another letter Tschaikevsky put on record his own estimate of the great musicians. It was interesting to find that he dreaded more than loved the music of Beethoven, that he considered Handel quite a third-rate composer, and that he looked upon Mozart as the 'sun' and the 'saviour' of music.

MUSIC IN NORTHUMBERLAND AND DURHAM. (FROM OUR OWN CORRESPONDENT.)

Miss Marie Hall, the brilliant young violinist respecting whom so much has been written during the past month or two, gave a recital in the Town Hall, Newcastle-on-Tyne, on the 10th ult. before a very large and exceptionally enthusiastic audience. Miss Hall is a native of Newcastle, where she spent the first ten years of her life, and this fact tended to increase the warmth and enthusiasm of her

reception. The fair young violinist was assisted by Madame Eleanor Cleaver, whose singing was much appreciated, and Herr Gottfried Galston, a capable pianist. Miss Vojacek discharged the duties of accompanist.

The Durham College of Science Choral Society gave its eleventh annual concert in Connaught Hall, Newcastle, on the 17th ult. The programme included Goring Thomas's 'The Swan and the Skylark,' Gade's 'Spring's Message,' and Sullivan's 'On Shore and Sea.' The soloists were Miss Maggie Wilson, Miss Mary Bowmaker, Mr. C. Blow, and Mr. J. Heywood; Miss E. Simey presided at the pianoforte, and Mr. W. G. Whittaker conducted. The Society has done good work during the twelve years of its existence, and its efforts to popularise good music are worthy of encouragement.

The most important musical event in this district during the past month was the performance of Saint-Saëns's 'Samson and Delilah' in the Royal Assembly Hall, South Shields, on the 18th ult., by the South Shields Choral Society under the baton of Mr. M. Fairs. Miss Marie Brema and Mr. Charles Tree were conspicuously successful in the parts of *Delilah* and the *High Priest* respectively, the other solo parts being also very satisfactorily filled by Mr. Henry Brearley, Mr. Jos. Lycett, Mr. T. Watts, Mr. Henry Darling and Mr. H. Parker. The choruses were admirably sung, much care having evidently been bestowed upon their preparation. The orchestra too was good, and the entire work—by no means a light undertaking for a Choral Society—was most creditable to all concerned in its performance.

The Sunderland Philharmonic Society gave a recital of Gounod's 'Faust' on the 19th ult, in the Victoria Hall, Sunderland, with Madame Marie Duma, Miss Amy Martin, Mr. Henry Brearley, Mr. Waddle and Mr. Charles Knowles in the solo parts. Gounod's tuneful music was much appreciated by a large audience, and the performance may be said to have successfully closed the Society's season. Mr. N. Kilburn conducted with his customary care and discretion.

Mendelssohn's 'Elijah' was the work undertaken by the Newcastle Philharmonic Society at its concert in the Town Hall, Newcastle, on the 19th ult. The choruses were well sung, and the solos were entrusted to Miss Maggie Wilson, Miss Margaret Hogarth, Mr. Harold Wilde, and Mr. Herbert Brown. Mr. George Dodds conducted, and Mr. H. Yeaman Dodds presided at the organ.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second of the Nottingham Orchestral Concerts took place on the 5th ult., when Mr. Allen Gill guided his forces through an intricate programme. Comprised in this were Grieg's 'Peer Gynt' Suite (No. 2); Haydn's Symphony in D; Prelude, Act I., 'Lohengrin'; and Tchaikovsky's '1812' Overture. Miss Lilian Coomber sang three very exacting solos by Gounod, Weber, and Mendelssohn, with orchestral accompaniment.

The Nottingham St. Cecilia Choir for Female Voices, conducted by the Hon. Mrs. Handford, gave their Annual Drawing-room Concert on the 10th ult. The programme, limited to part-songs and choruses by Brahms, Verdi, E. Walker and Bayley, received no small share of its attraction from the assistance of Mr. Charles Fry, who recited amongst other items 'King Robert of Sicily,' with Mr. John E. West's music, in which he was assisted by Mr. W. Wright on the organ. Miss Bourne was vocal soloist, Miss Sybil Speed violin soloist, and Mrs. Cunliffe accompanist. Though this Society has been in existence something like sixteen years, this is the first occasion on which it has given a public performance.

The Nottingham Sacred Harmonic Society closed the season with a performance of Dvorák's 'Stabat Mater' and Spohr's 'Last Judgment' on the 20th ult. The soloists were Miss Emily Squire, Miss Edna Thornton, Mr. John Coates, and Mr. Robert Radford. Of the last-named, Nottingham is distinctly proud, a fact which he could easily perceive by the warmth of his reception.

Mr. Allen Gill conducted, and Mr. W. Wright presided at the organ. The concert may be added to the number of successes which have distinguished the Society in the past.

Miss Cantelo's chamber concerts were brought to a conclusion on the 17th ult. at Nottingham, when she was supported by the Kruse Quartet. A noticeable feature of the programme was Tchaikovsky's Trio in A minor, written in remembrance of his teacher Nicolas Rubinstein. Altogether the concert was a singularly fine performance.

The Derby Choral Union terminated their season on the 11th ult., with the presentation of Cowen's 'Sleeping Beauty' and a selection which included Mendelssohn's 'Hebrides' Overture and a madrigal, 'To Primroses,' by the conductor, Mr. Hancock, besides solos by the principals, Miss Evangeline Florence, Miss Alice Lakin, Mr. Charles Saunders, and Mr. H. Lane Wilson. Mr. Neville Cox officiated at the organ, and the band and chorus were two hundred strong.

On the 3rd ult. the Loughborough Musical Society gave a successful performance of Gaul's 'Holy City.' Dr. Briggs conducted, and the soloists were Miss Hearn, Miss Spencer, Mr. J. Turner, and Mr. A. Lakin. On the 9th ult. the members of the Society presented Dr. Briggs with a gold-mounted ivory baton in recognition of his services. The same work was performed by the Wirksworth Choral Society on the 10th ult., under Mr. Hatchett's baton. The Society were obliged to turn numbers away through lack of space.

On the 12th ult., the Melton Mowbray Choral Society gave a performance of Mendelssohn's 'Elijah.' The solos were taken by Miss Warner, Miss Adelaide Lambe, Mr. Norcup, and Mr. Stoddard; and Mr. Warner conducted.

An old society has been resuscitated in the Sutton-in-Ashfield Choral Society. The performance by them of Handel's 'Messiah' on the 16th ult. seems to have been a great success, and had the effect of rousing a musical district into fresh musical life.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

According to custom we give 'a brief digest' of this Term's music. On January 29 an excellent concert was given in the Town Hall under the auspices of the Musical Club, the principal item in the programme being Schubert's ever-lovable Octet, the performers in which were Messrs. Alfred Gibson, Reeves, A. Hobday, Withers, C. Hobday, Egerton, James, and Borsdorf.

On February 11 Sir Hubert Parry lectured in the Sheldonian Theatre on 'The two main divisions of Music, and the manner in which their recognition affects questions of style.' It is hardly necessary to say that the genial Professor gave a most interesting discourse to an appreciative audience.

On February 24, in the Town Hall, and again under the auspices of the Musical Club, the Kruse Quartet gave a capital chamber concert, the principal pieces being Beethoven's Quartet in D major (Op. 18, No. 3) and Brahms's Quintet in B minor (Op. 115) for strings and clarinet, Mr. Clinton joining the strings as clarinetist.

On the 2nd ult., in the Examination Schools, and under the auspices of the Musical Union, the Schiever Quartet gave an invitation concert, the principal items being Brahms's Quartet in B flat (Op. 67) and Beethoven's Quartet in E flat (Op. 74); both were well played, the Beethoven especially displaying admirable tone-colour and intelligent phrasing. On the 10th ult. came the chief concert of the term, this being nothing less than the performance (for the first time in Oxford) of Bach's Mass in B minor, in the Town Hall, by the triple forces of the Choral Society, the Philharmonic Society, and the Bach Choir, under the enthusiastic conductorship of Dr. Allen. That a goodly number of lay-clerks were engaged to sing in the choruses proved to be a very wise step, as the demands made on the intelligence and musicianship of the chorus-singers in many instances are very great indeed. Excellent results

were obtained, and the volume of tone was thoroughly excellent, and in some special passages simply superb—indeed, we have scarcely ever heard better chorus singing in Oxford. The energy and enthusiasm with which the imitative work was attacked—bristling as it does with difficulties—are worthy of the highest praise. The soloists were Miss Sichel, the Hon. Norah Dawney, Mr. J. Reed, and Mr. McInnes. Miss Venables (an Oxford lady) played the violin obbligato in No. 5, and Mr. Horton and Mr. Manners the Oboe d'Amore and Corno da Caccia to Nos. 9 and 10 respectively.

In conclusion, we congratulate most heartily all concerned in the production of this stupendous work, much of the success being undoubtedly due to the unflinching energy, zeal and enthusiasm displayed by the conductor, Dr. Allen, in the preparation of the work. Moreover, we must sincerely congratulate the three Societies themselves for their insight and wisdom in joining hands (and voices) to further this excellent result. It may be remembered that in the April number of *THE MUSICAL TIMES* of a year ago we strenuously advocated the joining—once and for all—of these three Societies 'for the furthering of the highest artistic aims,' and we think that the present performance of the Leipzig Cantor's great Mass with this triple force in friendly combination has amply justified the view we ventured to advance. We look forward to similar triumphs under the same auspices in the future of Oxford music.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Suburban and district musical societies have monopolised the field during the past month. It is satisfactory to find a progressive tendency in the programmes of their various concerts. Though the list given below contains but one absolute novelty, and that an orchestral work, the broadening outlook of those responsible for the selection of works is a hopeful sign of the times.

Cowen's 'Rose-Maiden' was performed on the 2nd ult. at South Street Chapel, Sheffield, where, under Mr. W. S. Skelton's devoted efforts, music is becoming an increasing force. On the following evening the Amateur Instrumental Society (Mr. H. Dean conductor) submitted an interesting programme, which included Schumann's Pianoforte Concerto (solo Mr. G. F. Cawthorne), Weber's 'Der Freischütz' Overture, and a novelty in the shape of Three Dances by Mr. Claude Hawcroft. The composer, who fills the post of leader to the band, has the gift of tune, and his workmanship is very promising. The compositions were cordially received. On the 5th ult. a charity concert promoted by Lady Edmund Talbot was given in the Albert Hall, among the performers being Madame Ella Russell, Lady Maud Warrender, Mr. Andrew Black and Mr. Frederick Dawson. An excellent performance of 'Elijah' at Bromgreave Congregational Church under Mr. H. C. Jackson was especially notable for some successful chorus singing, and a progressive young choral society at Norton Lees gave evidence in 'A Hymn of Praise' of Mr. Horace Reynolds's skill as trainer and conductor.

Benedict's oratorio 'St. Peter' was performed by the Chapeltown Sacred Harmonic Society on the 17th ult., the concert celebrating the 'coming of age' of this, one of the most enterprising of the district musical societies. Mr. Thomas Bool directed an adequate and in many respects a praiseworthy rendering of the work, in which the fine chorus-singing stood out prominently. The soloists were Miss Eva Rich, Miss Clara Robson, Mr. W. Burrows and Mr. Thornton.

Of the other numerous events of a busy month little beyond a bare record of their main features can be said. The Rawmarsh and Parkgate Choral Society gave a concert on the 5th ult., when, under Mr. A. E. Simmonite, 'The Creation' and 'Hymn of Praise' were successfully performed, the choristers, numbering 120, especially distinguishing themselves. The Heeley Wesley Choral Society, under Mr. R. M. Bullmore, in 'The Daughter of Jairus'; the Wath District Society (conductor, Mr. G. M. Coates) in the 'Hymn of Praise'; the Rotherham

Choral Society (conducted by Mr. T. Brameld) in 'The Golden Legend' and Brahms's 'Triumphlied'; the St. Mary's Church Choir in Sullivan's Thanksgiving Te Deum; and the Hoyland Common Choral Society (under Mr. C. R. Senior) in Handel's 'Samson,' have all furnished instances of the choral activity of the city and district. An 'Elijah' performance at Oak Street Chapel, Heeley; a concert by the newly-formed Talbot Street Choral Society (Bennett's 'May Queen'), and performances by the Sheffield Choral Union (conductor, Mr. Suckley) of Stanford's 'The Revenge' and Elgar's 'Coronation Ode' are also to be added to the list of the month's doings.

On the 24th ult. the Sheffield Musical Union performed Parry's 'Judith' in the Albert Hall under the direction of Dr. Coward. The principals were Miss Agnes Nicholls, Miss Edna Thornton, Masters E. Muscroft, and Frank Hicks, Messrs. Henry Brearley, Hamer, Senior, and Charlesworth. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was organist.

MUSIC IN YORKSHIRE. (FROM OUR OWN CORRESPONDENT.)

LEEDS.

The event of the month, if not of the season, has been the revival of Stanford's dramatic oratorio 'Eden,' at the Philharmonic and Subscription Series of concerts on the 18th ult. Since its production at the Birmingham Festival of 1891 this important work has been neglected, which is not altogether surprising, for it is difficult, it exacts as much from the listener as from the performer, and demands a great array of principals. On purely artistic grounds, however, it well deserved attention, and the Leeds Philharmonic Society in undertaking this performance not only paid a delicate compliment to their conductor, but earned the thanks of musicians, many of whom were attracted by the event. The general impression left by a very fine all-round performance was that the work gained on a further acquaintance. Based on one of the most powerful, dramatic, and coherent of modern libretti, the music reflects and indeed intensifies these good qualities, and one cannot help being impressed by the variety, the character, and the resourcefulness of which the composer shows himself capable. After so successful a revival, for the audience was not chary of its approval, it will be surprising if the oratorio is again put on the shelf for long. Miss Agnes Nicholls and Mr. Plunket Greene were particularly fine in their respective parts of *Eve* and *Satan*, and the other parts were very ably taken by Miss Kate Anderson, Miss Muriel Foster, Mr. John Coates, and Mr. Ivor Foster. The Hallé band and the Philharmonic chorus did their share of the work brilliantly.

At another concert of the Subscription Series, on the 4th ult., the Kruse Quartet appeared and displayed the utmost finish of ensemble in a seldom-heard Quartet of Haydn (in D, Op. 76, No. 5), the performance of which made a remarkable impression even in a room as unsuitable for chamber music as the Leeds Town Hall. Miss Fanny Davies was the pianist and Madame Blanche Marchesi the vocalist. Two concerts by the Leeds Musical Union, at which glees and other concerted pieces for male voices were sung under Mr. B. Johnson's conductorship, were given on February 24 and the 2nd ult.; and on February 28 one of Mr. Edgar Haddock's popular orchestral concerts took place, Sullivan's music forming a prominent feature of the programme. On the 10th ult., Mr. Fred Dawson came to Leeds to give a pianoforte recital. His playing was as facile as ever, and showed a deeper musicianship, while one feature of his programme deserves a special record—Bach's 'Thirty "Goldberg" Variations,' written for a two-manual harpsichord, and recently made available by Klindworth for the modern pianoforte. It was a really masterly performance of a great work. Of especial interest, too, was the programme of the Bohemian concert on the following day, when César Franck's remarkable and most individual String Quartet in D and Tchaikovsky's rather

laboured Quartet in E flat minor were most creditably played by Messrs. Elliott, Wright, Haigh, and Giessing. These concerts, which attract perhaps the most exclusively musical audience in the West Riding, are making their way, and it is satisfactory to learn that it is proposed to extend their number next season. On the 13th ult., Miss Gertrude Elliott and Mr. Elliott gave a pleasing chamber concert, at which they introduced Sjögren's Violin Sonata in G minor (Op. 32, No. 3) and Arensky's Pianoforte Trio in D minor (Op. 32). On the 16th ult. the Leeds Symphony Society gave a concert, at which Mr. A. E. Grimshaw conducted a fairly creditable performance of Gade's B flat Symphony, and an interesting rarity was provided in Mozart's 'Sinfonie Concertante for violin and viola' (Köchel, 364), the soloists in which were Messrs. Elliott and Nichols. Mr. Bernard Johnson played Sterndale Bennett's 'Capriccio' for pianoforte and orchestra, and Miss Dews was the vocalist.

BRADFORD.

On the 3rd ult. the Old Choral Society gave a performance of Mozart's 'Requiem,' which has not been heard for a good many years in the district, combined with Parry's 'Song of Darkness and Light.' The chorus-singing under Mr. J. W. Fitton was excellent in intention, and creditable in actual achievement, more confidence being the main thing wanting. Madame Duma, Madame Marian McKenzie, Mr. Anderson Nicol, and Mr. Dan Price were the soloists. On the 6th ult. the last concert of the Subscription series took place, and Beethoven's Choral Symphony, together with the third act of 'Lohengrin' formed the programme. With the aid of the Hallé Orchestra and the experienced chorus of the Festival Choral Society, Dr. Cowen had no difficulty in securing fine performances, though his reading of Beethoven was hardly so satisfying as of Wagner. The principals, too, Madame Ella Russell, Miss Edna Thornton, Madame Cockcroft, Mr. Ben Davies and Mr. Ivor Foster, seemed less at home in the former than in the latter, which they sang with much fervour.

On the 7th ult. the Bradford Permanent Orchestra gave a concert at which the performances under Mr. Allen Gill were more than creditable, and such things as the 'Lohengrin' Prelude and 'Rienzi' Overture were very smartly played. Mr. Henley's feats as a violinist added a zest to the proceedings.

OTHER YORKSHIRE TOWNS.

That Halifax holds Sir Hubert Parry in honour is evidenced by the fact that over one of the entrances to their new concert hall his name is carved in enduring stone, and a further proof was afforded by the concert given on the 12th ult. by the Halifax Choral Society, at which the composer conducted two of his happiest choral works—the 'Ode on St. Cecilia's Day' and the 'Invocation to Music.' Carefully trained by Mr. English, their conductor, these eager and intelligent singers gave a good account of themselves and presented Sir Hubert's beautiful music, which repays repetition, in a very favourable light. The orchestra was hardly strong enough, but made the most of its powers, and the principals, Miss Agnes Nicholls, Mr. H. C. Wilde, and Mr. H. Lane Wilson, were all thoroughly artistic in their respective parts, the first- and last-named giving exceptionally sympathetic renderings. On the 5th ult. the Halifax Orchestral Society, which is doing well under Mr. H. van Dyck's guidance, gave a very praiseworthy performance of Haydn's well-known 'Salomon' Symphony in D, and other orchestral pieces.

At Huddersfield, the Subscription Concert on February 25 was of much more than ordinary importance, since Dr. Richter appeared with his Manchester Orchestra to conduct a 'Wagner Programme.' At the next concert of the series, on the 10th ult., Mrs. Beerbohm Tree recited 'Enoch Arden' to Strauss's music, ably played by Mr. C. Wilkinson. On the 6th ult., the Choral Society gave Coleridge-Taylor's 'Hiawatha' Trilogy. They had already performed the work with much success under the composer's baton, and this repetition served to show what Dr. Coward's

energetic methods could make of it. Madame Effie Thomas, Mr. Samuel Masters, and Mr. Charles Tree were the principals.

The Keighley Orchestral Society, under Mr. Summercales, gave a concert on the 4th ult. at which Haydn's 'Military' Symphony was creditably performed, Mr. John Dunn being the violinist and Miss Agnes Nicholls the vocalist. Another very capable orchestra, also chiefly amateur in its composition, the Hull Philharmonic Society, essayed a higher flight on the 6th ult., attempting Dvorák's 'New World' Symphony with a large measure of success. Miss Gertrude Foster, a Hull pianist, played Schumann's Concerto ably, and Miss Tadman was the vocalist. Mr. J. W. Hudson conducted. At Scarborough Messrs. W. H. Cass and Owen Williams have during the season been giving a series of chamber concerts which have covered all the principal nationalities in turn. The idea is a good one, and has been carried out very ably and artistically.

Foreign Notes.

BERLIN.

After many delays Charpentier's 'Louise' was produced at the Royal Opera House, Berlin, on the 4th ult., with Fräulein Destinn in the title-rôle. The *Signale* states that the opera achieved only a 'succès de curiosité.'

BUDAPEST.

At the eighth concert of the Philharmonic Society was produced a new Symphony by Edmund Mikalovich, Director of the Royal Music Academy. The work created a deep impression, and was received with marked favour.—The ladies Berta Oeder and Emilia Herzog have each given a song recital. At the first appeared Várkonyi, an able pianist; at the second, the gifted violinist, Barmas Jessay.

FRANKFURT-ON-MAIN.

The first performance of Goldmark's 'Götz von Berlichingen' in German took place last month in the Opera House of this city, and with great success. The work was given under the direction of Dr. Kunwald.

LEIPZIG.

Performances of all Wagner's stage works, from 'Rienzi' to 'Götterdämmerung,' are to be given at the Stadttheater of this city at the conclusion of the festivities at Berlin in connection with the inauguration of the monument to the Master next October. Herr J. H. Block, a friend of Arthur Nikisch, director of studies at the Conservatorium, has presented to that Institution the sum of £500, the interest of which is to be given yearly to the pupil who produces the best composition.

MANNHEIM.

The new festival hall built by Bruno Schmitz is to be opened at Easter. The inauguration will consist of a three-days' festival under the direction of Felix Mottl and Kähler and Langer, Court-capellmeisters of this city. The Carlsruhe Orchestra will be added to that of Mannheim, and there will be a choir of about a thousand voices. Bach's 'Ein feste Burg,' Beethoven's Choral Symphony, Liszt's Thirteenth Psalm, and Bruckner's Te Deum are included in the programmes. On the evening of each day there will be a chamber concert in which the Joachim Quartet and Signor Busoni will take part.

MILAN.

Signor G. Gallignani, director of the conservatorio of this city, has written a choral work of large dimensions (words and music), bearing the Latin title 'Quare,' or in plain English 'Wherefore.' Philosophers of every age have tried to solve the mystery of the universe, to answer the questions 'Whence come we?' 'Whither do we go?' 'What is the aim of our life?' The seven sections of the work which represent some of their utterances are as follow:—'Humanity,' 'The Stoics,' 'The Epicureans,' 'Sceptics and Atheists,' 'Mystic Chorus,' 'The song of the Sun,' and 'Invocation to supreme Love.' The programme is not without ambition.—

The *Secolo* states that 234 scores were sent in for the Sonzogno competition. Of the libretti, 198 were in Italian, nineteen in French, eight in German, six in English, two in Russian, and one in Spanish. Of these three have been set apart for performance before the final decision.

PARIS.

According to *Le Ménestrel* Augusta Holmès has bequeathed all her works, published or manuscript, to the Paris Conservatoire. Among the latter are:—An unfinished opera 'Morrow,' only the words of the first Act, and a few sketches of the music: 'Jugement de Nais,' symphonic poem, words and music but without the orchestral score; and a melody 'Les trois petits gars.' A marble bust of the great vocalist Marietta Alboni will shortly be placed in the foyer of the Opera House. A manager proposes, but *la grippe* disposes. A week was to be devoted to the veteran composer, M. Ernest Reyer; 'Sigurd,' 'La Statue,' and 'Salammbô' were to have been given at the Opera during the first week in March, but the arrangements were partially upset by the indisposition of Mlle. Bréval and M. Jean de Reszke, the latter indeed being compelled to leave Paris for at least a fortnight. M. Paderewski has been in negotiation with M. Albert Carré for the production of his opera 'Manru' at the Opéra Comique. The French translation of the libretto has been made by M. Catulle Mendès, who indeed has promised to write a French libretto for a new opera from the pen of the eminent pianist. Sunday, March 1, was the thirtieth anniversary of the foundation of the Colonne concerts, and after a performance of César Franck's 'Les Béatitudes,' a special ovation was bestowed on the able and enterprising conductor, who on the morning of the same day had received a letter from M. Chaumié, Minister of Public Instruction, recognising not only the manner in which he has trained and improved public taste, but also the just honours paid to Berlioz and Franck, and the encouragement given to rising composers.

Miscellaneous.

The Board of Trinity College London, announce the appointment of four Examiners to conduct this year's Examinations in Practical subjects, in India and the Colonies, viz.: Australia, Dr. William Creser; South Africa, Mr. G. E. Bambridge; New Zealand and Tasmania, Mr. Charles Edwards; and India, Mr. Alfred Mistowski.

Dr. Elgar's cantata 'Caractacus,' one of his finest works, but almost unknown to London audiences, will be performed at the Northern Polytechnic, Holloway Road, on the 23rd inst., at 8 p.m., by the Finsbury Choral Association, under the conductorship of Mr. Allen Gill, when an excellent rendering may be expected.

Candidates who intend to present themselves for examinations for degrees in music at the University of Oxford may be interested to know that certain changes will come into force on May 12. Particulars may be obtained upon application to the Secretary, Boards of Faculties Office, Broad Street, Oxford.

The 400th concert of the South Place Sunday Popular Concerts of Chamber Music took place on the 15th ult., when a special programme of wind chamber music was performed by the Queen's Hall Wind Instrument Quintet, assisted by Mr. and Mrs. Henry J. Wood.

In the account of the Handel Society given on p. 170 of our last issue, the name of the excellent accompanist and organist to the Society ever since its formation twenty years ago, Mr. Edward G. Croager, was inadvertently omitted. Honour to whom honour is due.

Master Vernon Warner, the clever young pianist, recently made his appearance at a concert in Genoa with considerable success, notably in Tchaikovsky's 'Paraphrase de Concert.'

Country and Colonial News.

BRIEFLY SUMMARISED.

ANNAN.—Highly commendable were the efforts of the Annan Choral Society on the 5th ult. in the Victoria Hall, when the inhabitants of the little border town had the felicity of listening to a 'grand choral-orchestral recital' of Mendelssohn's oratorio 'Elijah,' under the careful direction of Mr. W. C. Darley, of Carlisle Cathedral. The soloists were Miss Marion Dalziel, Miss Lillian Payne, Mr. George Riley, and Mr. John Browning. The orchestra (led by Mr. Arthur Dobson) rendered excellent service; but a special word of praise is the just due of the Annan chorists, nearly one hundred strong, who proved themselves to be a very enthusiastic and efficient body of singers. This is the first time that 'Elijah' has been performed in Annan: the success of the recent rendering should certainly not allow it to be the last of such music-makings.

ASHTON-UNDER-LYNE. — The Philharmonic Society gave their third concert of the season in the Town Hall on the 10th ult. The programme included the part-songs 'The merry March breeze' (Frank L. Moir), 'Far away' and 'The Irish Reel' (T. R. G. Jozé), and 'The Cavaliers' (Clutsam) by the choir; and the orchestra played a selection from Gounod's 'Faust,' the accompaniments to Mozart's Piano-forte Concerto in A (solo piano-forte, Dr. Keighley), Beethoven's Second Symphony, and Elgar's 'Pomp and Circumstance' March. Mr. Charles Knowles was the vocalist and Dr. Keighley conducted.

AYR.—The last concert of the Choral Union this season was given on the 10th ult. in the Drill Hall, when Handel's 'Acis and Galatea' and Cowen's 'St. John's Eve' were performed. The solo vocalists were Miss Kate Cherry, Miss Gertrude Hey, Mr. H. Beaumont, and Mr. R. Burnett.

BATH.—Mr. J. H. Macfarlane gave an interesting lecture on 'Handel as a Melody Maker' at the Literary and Philosophical Association on February 27, when illustrations were supplied by Miss Emmeline Blake, Miss Hutchings, Mr. Wills, and Mr. C. Poole.

CHESTERFIELD.—Mr. G. H. Sadler, organist and choirmaster of Holy Trinity Church, has been presented by the members of the choir if the silver-mounted ivory baton as a mark of their Miss Agnes N.

CONSETT.—The Wesleyan particularly fine nir gave a performance on the 4th ult. of med. the other 'Athalia' and a miscellaneous selection which included the *Allegro* from Schubert's 'Unfinished' Symphony, 'O gladsome light' (from Sullivan's 'Golden Legend'), and 'Unfold ye portals' (from Gounod's 'Redemption'). Both choir and orchestra rendered efficient service, and the solo parts were sung by Miss Maggie Matthews, Miss Lydia Muir, and Miss Cissy Soulsby, Mr. W. F. Lane acting as reader of the verses. Mr. W. G. Lowrie conducted.

COVENTRY.—The Free Church Choral Union gave a miscellaneous concert on the 19th ult. in the Corn Exchange. The choir of 130 voices, directed by Mr. Charles Matthews, was heard to excellent advantage in Fanning's 'The Miller's Wooing,' 'Come live with me' (Sterndale Bennett), Dr. Callcott's glee 'O snatch me swift,' Benedict's 'Hunting Song,' Löhr's 'Slumber Song,' and two typical old English madrigals, 'I thought that love had been a boy' (Byrd), and 'See the Shepherds' Queen' (T. Tomkins). The solo vocalists were Miss Marjorie Eaton and Mr. Charles Tree, with Mrs. Stockham as solo harpist. Mr. Aubrey Edwards accompanied.

DUDLEY.—The Vocal Union at their second concert of the season on the 18th ult. gave a performance of Coleridge-Taylor's 'Hiawatha' Trilogy in the Town Hall. There was a band and chorus of over 100 performers, conducted by Mr. W. H. Aston, and the solo vocalists were Mrs. Walter Aston, Mr. Tom Child, and Mr. W. J. Ineson.

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ERDINGTON.—The Chamber Concert Society gave the second concert of the present series on the 11th ult. The programme included Schubert's String Quartet and two of Coleridge-Taylor's Characteristic Dances, played by Mr. Reginald Chamberlain, Mr. W. E. Thomas, Miss Kate Benson, and Mr. A. H. Duncuff. Solos were played by Mr. Frank Madeley (piano-forte), Mr. R. Chamberlain (violin), and Mr. A. H. Duncuff (violin-cello), and the vocalists were Miss Gertrude Yates and Mr. Hickman-Smith. Mr. H. M. Stevenson acted as accompanist.

HARROW.—An interesting lecture on 'Handel' was given in the John Lyon School on the 14th ult. by Mr. Alfred Gurney (organist of the parish church). Excerpts from 'Israel in Egypt' and 'Acis and Galatea' were well sung by an efficient choir, and Miss Adelaide Lambe gave a very fine rendering of 'But who may abide?'

HUNTLY.—The Choral Society gave their first concert in Stewart's Hall on the 13th ult., when Cowen's cantata 'St. John's Eve' was performed with a miscellaneous programme, which included Elgar's part-songs 'As torrents in summer' and 'O happy eyes.' The solo vocalists were Miss Ritchie, Mr. Weir, Mr. R. McKenzie, and Mr. McCallum. The choir and orchestra numbered over sixty, and Mr. Warren T. Clemens conducted.

KEITH.—The annual concert of the Philharmonic Society took place in the Longmore Hall on the 11th ult., when Coleridge-Taylor's 'Death of Minnehaha' was performed under the able direction of Mr. Warren T. Clemens. The choir gave evidence of careful training, and were supported by an efficient orchestra led by Mr. J. M. Riach. The programme included German's Henry VIII. Dances and the part-songs 'As torrents in summer,' and 'O happy eyes' (Elgar). The solo vocalists were Miss M. Louise Christie and Mr. R. S. Callaghan.

KENDAL.—The Choral Society gave its forty-first concert on the 19th ult., when Elgar's fine symphonic cantata 'The Black Knight' formed the most important work on the programme. The great and varied choral opportunities of this beautiful work were realised with true dramatic instinct by the choir and orchestra. The remainder of the programme included 'Hear my prayer,' Mendelssohn, Wagner's 'Bride's March' ('Lohengrin'), 'The Dance' (from 'The Bavarian Highlands'), Elgar, Weber's Overture to 'Euryanthe,' and Tchaikovsky's 'Casse-Noisette' Suite. The solo vocalist was Miss Evangeline Florence, and Mr. J. Smallwood Winter conducted.

KIRKCALDY, N.B.—The Musical Society gave a concert in the Adam Smith Hall on the 18th ult., when Gounod's 'Redemption' was impressively performed. The chorus numbered 150 voices. The solo vocalists were Miss Winifred Wynne, Miss Emily Hart, Mr. Lloyd Chandos, and Mr. Andrew Black, the accompaniments being played by an efficient band of thirty performers, drawn chiefly from the Scottish Orchestra and led by Mr. W. H. Cole. Mr. Collinson presided at the organ, and Mr. Charles M. Cowe conducted.

LEAMINGTON.—The Orchestral Society gave their second concert of the season on the 18th ult., under the direction of Mr. Walter Warren. The orchestra acquitted themselves creditably in the following works:—Schubert's 'Unfinished' Symphony; the 'Pilgrims' March' from Mendelssohn's Italian Symphony; Cherubini's 'Anacréon' Overture; Movements 3 and 4 from Grieg's 'Peer Gynt' suite; Thomé's 'Andante religioso'; and a 'Meditation' by Aspa, the last-named item being composed for the occasion by a leading Leamington musician. Miss Gleeson-White was the vocalist, and Mr. Percy Hall contributed a violoncello solo.

LEICESTER.—The Highfields Choral Society gave their tenth annual concert on the 8th ult., when Handel's 'Joshua' was performed. The choir, who sang with excellent attack and vigour, were supported by an efficient orchestra led by Mr. G. H. Barker. The solo vocalists were Miss Lucy Murtagh, Miss Grainger Kerr, Mr. Henry Beaumont and Mr. Arthur Walenn. Mr. H. Ellison

skillfully conducted.—Mendelssohn's 'St. Paul' was performed by the West End Choral Society at the Temperance Hall on the 16th ult. On this occasion the Society was reinforced by the Wigston Harmonic Society, the combined strength being about 140 voices; which, with an orchestra of thirty, gave a very creditable rendering of Mendelssohn's great work. Earnest work had evidently been bestowed in the training of the choir, the attack and volume of tone produced being highly commendable. The principal vocalists were Miss Edith Locke, Miss B. A. Pickett, Mr. Arthur Stork and Mr. A. G. Colledge. Mr. B. Sansome led the orchestra, and Mr. A. Pickett was at the organ. The performance was under the able direction of Mr. S. Pickett.

REDHILL.—The Redhill and Reigate Harmonic Society gave a performance at the Town Hall on the 5th ult. of Coleridge-Taylor's 'Hiawatha's Wedding Feast' and 'Death of Minnehaha.' The choir and orchestra consisted of members of the Society, and the solo vocalists were Mr. Harry Stubbs in the first cantata, Miss Katie Smith and Mr. Dalton Baker in the second. Miss Adey Brunel recited the poem before the performance of each section. Mr. W. S. Bartlett conducted.

RICHMOND.—Mr. James Brown delivered a highly interesting lecture on 'Bach and Handel' at the Athenæum on the 2nd ult. The musical illustrations were of an unusually important character, the choir and orchestra of the New Philharmonic Society and several soloists taking part in a selection from the works of the two great composers, including Handel's Overture 'Giustino' and Oboe Concerto (the solo by M. Desiré Lalonde), and Bach's Church Cantata 'Sleepers, wake!' These were conducted by the lecturer.

RIPON.—Elgar's 'Black Knight' was performed by the Choral Society at the Victoria Hall on February 23, under the able direction of Mr. Charles H. Moody. The choir and orchestra, numbering about 100 performers, carried out their duties satisfactorily. The miscellaneous part of the programme included Jackson's part-song 'Ode to the woodlark,' Pearsall's madrigal 'I saw lovely Phillis,' and the March from 'Tannhäuser.'

SCARBOROUGH.—Mr. R. J. Pitcher gave a lecture on Voice Production at the Mechanics' Institute on the 3rd ult., illustrated by lantern slides made by the lecturer.

STIRLING.—The Choral Society gave an excellent performance of Elgar's 'Caractacus' on the 12th ult. The choir sang with excellent expression and refinement. The solo vocalists, Miss Perceval Allen, Mr. Henry Brearley, Mr. Charles Tree, and Mr. John Browning, were all highly efficient. Dr. Marchant, who conducted, may be congratulated on the success of the performance, and on the progressive character of the Society he directs.

SWINDON.—The Choral and Orchestral Union associated with the Great Western Railway Mechanics' Institute gave a concert on the 11th ult., when the chief feature of the programme was Sir Hubert Parry's oratorio 'Job.' The choir and orchestra gave an admirable account of their share of the work, although the latter were occasionally too loud—a not unusual failing with orchestral performers. The solo vocalists were Mr. W. Fell, Mr. Daniel Price, and Mr. H. Dearth. Mr. H. T. Sims was an able and careful conductor.

WALLINGTON.—The Orchestral Society provided an excellent programme at Carshalton Public Hall on the 12th ult. It included Weber's 'Jubilee' Overture, the first movement of Schubert's Symphony in B flat, Moszkowski's Spanish Dances (Op. 12, Nos. 2 and 5), and Elgar's 'Pomp and Circumstance' March. Instrumental solos were given by Miss Maggie Holyman (piano-forte), Miss C. Fawcett (violin), and Mr. H. E. Pickering (oboe). The vocalists were Miss Maud Bawden and Mr. David Brazell, the latter displaying a fine baritone voice of extensive range. Mrs. Alfred E. Dutton recited, and Mr. Arthur Dutton was the conductor.

Answers to Correspondents.

Cecil.—(1) William George Wood died (aged about 40) at Highgate, September 25, 1895. For the last ten years of his life he was Music-master at Highgate Grammar School. He was a professor and examiner at the Royal Academy of Music, of which Institution he was a Fellow, and also a Fellow of the Royal College of Organists. (2) The 'Akademische Fest-Ouverture' by Brahms was composed in recognition of the degree of doctor of philosophy conferred upon him by the University of Breslau, and was privately performed at that place on January 4, 1881. It is built for the most part upon themes of German students' songs. Further particulars regarding this overture will be found in Mr. Fuller Maitland's book 'Masters of German Music' (p. 48).

Metronome.—(1) You do not state the examining body, but you probably refer to the Associated Board of the Royal Academy of Music and the Royal College of Music. If so, inquire of the Secretary, 14, Hanover Square, London, W. (2) This is a free country, and any teacher may prepare a candidate for an examination without having passed an examination himself. The greatest musical geniuses the world has ever known have never passed examinations: they would probably pass them by, and get on by degrees without them.

Trio.—The Philharmonic pitch from 1846 to 1896 in performance, with an average concert-room temperature, was A=454 complete vibrations a second. In the latter year the Directors adopted a mean pitch of A=439, the Paris standard being A=435. The difference of these lower vibration numbers is equivalent to the rise of temperature in performance. Messrs. Broadwood, for convenience, use the A=439 instead of the official standard.

J. M.—The best method to train for the pianoforte, to the extent of playing any popular piece of dance music almost (why almost?) at first sight, and to master about six (why six?) classical pieces; and how to attain a nice touch, read well, strike chords, &c.?—well, all this and more might be acquired by studying under a good teacher; but at your age you will need to practise diligently if you wish to succeed even moderately well.

B.—The difference between the action of the spinet and the pianoforte is briefly this—the single string of the spinet is plucked by a jack, a wooden upright in the mechanism, while the pianoforte string is set in vibration by a hammer. See 'The History of the Pianoforte' by Mr. A. J. Hipkins, a very informing book on an interesting subject.

Rex.—An intelligent singer will certainly study his song from the rhetorical point of view of the words. Your questions show that you are on the 'intelligent' track, which is more than can be said of all those who claim to be of the vocal fraternity. Exaggeration, and a finicking striving after effect must, of course, be avoided.

P. D. G.—There are no musical bureaus in this country corresponding to those in the United States. Advertisements and agents are the only means of getting such an appointment as you desire; but you would need to be in the 'old country' in order to secure such a post, as they are quickly filled up.

R. T. B.—For books on Wagner's Operas see the following by Kobbé:—'Wagner's Life and Works,' Vol. I. (Biographical), Vol. II. (Analysis of the music-dramas) and 'Wagner's Ring,' each five shillings net; also 'The Epics of Sounds' (treating of the 'Ring') by Freda Winworth.

Glen Grey.—(1) Beethoven's Op. 96 is a sonata for pianoforte and violin, not for pianoforte solo: this has doubtless misled you. (2) 'The Pianoforte Sonata,' by Mr. J. S. Shedlock (published by Methuen & Co.), is a book that will give you much reliable information on Beethoven's sonatas and those by other composers.

H. F.—In addition to the pieces you name, the following works by Hugo Ulrich have been published: Symphony in G (No. 3), Sonata for pianoforte duet (Op. 5), and various pianoforte pieces (solo), Op. 3, 4, 13, 14, and 16, in addition to some vocal music.

Organum.—The organ lofts of cathedrals are often so dark that it is very difficult to get a good photograph of the keyboards; but we will bear in mind your request in regard to the organ you name as soon as it comes into our series of illustrated articles on cathedrals.

S. B.—Write to the Secretary of the Royal Academy of Music, Tenterden Street, London, W., and the Registrar of the Royal College of Music, Prince Consort Road, Kensington, S.W., for the information you require in regard to open scholarships.

Lohegrin.—(1) See Prout's 'Primer of Instrumentation.' (2) Your condition appears to be such as to call for the skill of a doctor of medicine rather than that of a doctor of music.

G.—Giovanni Morandi (1777-1856) was born at Pergola. He succeeded his father as Maestro di Cappella at Sinigaglia, and held that appointment up to the time of his death.

Puzzled.—The 'harmony of the spears' is certainly vague. It may be explained as an abnormal flight of rhetoric, or as a machination of the printer. The 'armoury of the spears' would be more to the point.

Orpheus with his Lute.—It would be quite correct to play a tenor solo on the organ at its exact pitch; but it may be expedient, by reason of poor quality of tone in that particular range, to play it an octave higher.

Afflicted.—You ask 'Can a curate be cured of singing viliely out of tune?' We give it up, with the hope that ere long your out-of-tuner may get a cure of his own.

R. R.—The article on 'Copyright' in Stainer and Barrett's 'Dictionary of Musical Terms' gives a lucid epitome of the law on the subject both here and in America.

Arpeggio.—The curved and the zig-zag lines placed in front of a chord are synonymous in indicating that the notes are to be spread in arpeggio fashion.

Llofe.—We cannot speak from personal experience of the system, but we hear it well spoken of by those qualified to form an opinion.

Ignorant.—As you do not give the edition of the Bach piece, or the particular bar on 'page two,' we are sorry that we cannot enlighten you.

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Enthusiast.—We believe that neither Leo Delibes, Adolphe Adam, nor Luigini has composed any chamber music.

Anti-Humeug.—We cannot give a list of notable musicians who have been cremated. The number would be small.

W. B.—Grove's 'Dictionary of Music and Musicians' is published by Messrs. Macmillan and Co., Ltd., price four guineas the four volumes.

Cestrian.—The Grieg pianoforte piece part of which is written on three staves is 'An den Frühling' (Op. 43, No. 6).

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